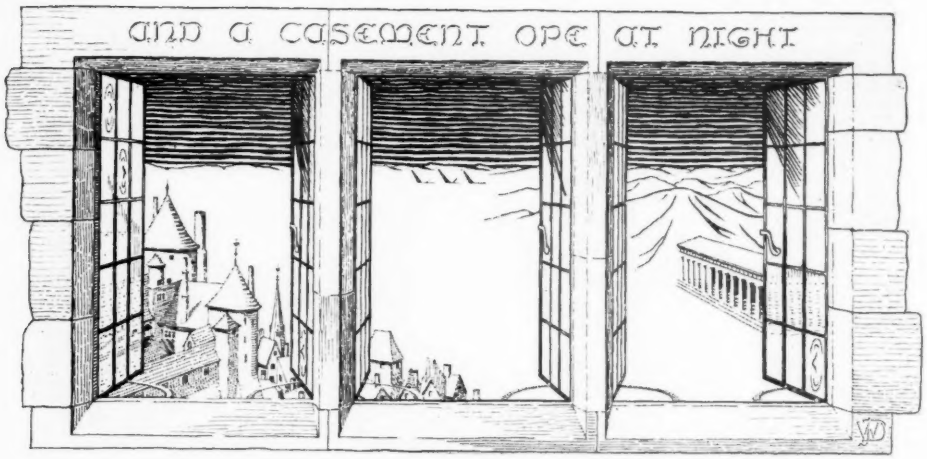

THE PRESERVATION OF ANCIENT MONUMENTS.

By William James Davies [A.], R.I.B.A. Essay Medallist 1913.

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"LES LONGS SOUVENIRS FONT LES GRANDS PEUPLES."

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1. From the earliest times man has desired both to perpetuate his memory and to recall the achievements of a past age. The desire to be remembered, to stand out distinct from the millions of bubbles before and after him, whether by means of his children or by carving his name in marble, is born with mankind. The wish to recall the past is more complex, and may be due to a variety of reasons. Curiosity may be excited by the unusual aspect or forgotten use of bygone objects; admiration, by their splendour, "see what manner of stones and what buildings are here"; or piety or patriotism, by the veneration in which they are held. "When your children shall ask their fathers in time to come, saying, 'What mean these stones?' Then ye shall let your children know, saying, 'Israel came over this Jordan on dry land.'" Reverence for the past exists in all but vulgar and shallow minds, and is seen in every age under different forms, whether shown by Crusaders fighting for the Holy Sepulchre or by Germans digging in the sands of Asia Minor. It may, however, be eclipsed by other feelings. Reverence may be excited by memories associated with the object or by events of which it has been the witness—"From the summit of these pyramids forty centuries look down on you"—but that attitude of mind may be overshadowed by veneration for the sacred or patriotic character of the monument; by awe—in a sceptical age more likely to be found with the uncultivated—at its gigantic size or sublime position; by delight and admiration for its beauty enriched by the hand of time; by wonder at the rarity or difficulty of its workmanship; by surprise at the value of its material.

2 (i.) A brief historical account of how ancient monuments have been treated in the past will show that, while buildings have been repaired, enlarged, altered and rebuilt, or in a few cases ruins that have fallen into disuse have been re-adapted for other purposes, nothing in the nature of restoration in its modern and, of recent years, odious sense,[1] was attempted, and that the present view that everything of the past is worthy of preservation at all costs has been of very gradual and of comparatively late growth. Man has not been slow to lay his hands on his predecessors' work to adapt it to his own needs or the fashions and art of his times. He has enlarged and added to it to meet new requirements, repaired it after his own manner and style when it has fallen into disrepair, and rebuilt it to suit the tastes or the more extravagant ideas of his age. He has even attempted to appropriate to himself for his own self-glorification monuments erected by others.[1a]

2 (ii.) It has been pointed out by Fergusson that the probable cause why nearly all the great temples now found in Greece date from the forty or fifty years after the defeat of the Persians, is "that the old temples were thought unworthy of the national greatness and of that feeling of exaltation arising from the successful result of the greatest of their wars, so that almost all those that remained were pulled down or rebuilt."[2] The successive temples of Diana at Ephesus illustrate the fact of how the Greeks while rebuilding on the same lines yet employed the contemporary manner as then developed. The wooden columns of the Heraeon at Olympia were gradually replaced by stone[3] as the same nation became more proficient in mechanical science.

2 (iii.) The sacredness of a building or of the rites performed in it has had the effect sometimes of preserving the form through centuries of constant use and through a series of disasters. The original hut of Numa where the sacred fire was kept burning was destroyed

[1] H. Walker, M.A., *The Cambridge Modern History*, vol. xi. chap. xiii. (Cambridge, 1909).

[1a] W. M. Flinders Petrie, *Ten Years' Digging in Egypt*, 1881–1891. (London, 1893.) (Centuries after the Pharaohs the Russians achieved the same result in a more subtle manner when on a fountain erected in Coblentz by the French to commemorate their Russian campaign of 1812 the Russian Commander, S. Priest, added "Vu et approuvé par nous Commandant Russe de la Ville de Coblentz, le 1er Janvier 1814.")

[2] James Fergusson, D.C.L., F.R.S., *A History of Architecture in all Countries*, vol. i. (London, 1893.)

[3] William J. Anderson and R. Phené Spiers, F.S.A., *The Architecture of Greece and Rome*. (London, 1902.)

by the Gauls in 390 B.C. A second and third fire destroyed its successors in 241 and 210 B.C.[4] The tradition, however, which prevailed in the first years of the Christian era, and which was, no doubt, in substance correct, is narrated by Ovid: "The shrines which you now see roofed with brass, then you might see covered with straw, and their walls were woven of the pliant osier. This little spot, which now supports the hall of Vesta, was in those days the vast palace of the unshorn Numa. Yet the shape of the temple which now remains is said to have been anciently the same."[5] Later this temple was restored by Nero (55-68 A.D.), after his fire, and rebuilt by Julia Domna, the wife of Septimus Severus (193-211), after that of 191 A.D.[6] Such, briefly, is the history of the most sacred building of the Romans. Other buildings did not fare perhaps so well, owing to their less sacred and antique character, though many were restored and rebuilt. "Fair Concord . . now have the august hands of Cæsar replaced thee,"[5] refers to a second reconstruction of the temple in 10 A.D. by Tiberius; the first, which, for political reasons, was the cause of great dissatisfaction to the plebeians, was in 121 B.C. The more settled and luxurious times that came in with the Empire showed themselves in extensive rebuildings. Augustus found Rome brick and left it marble. "Under him the temples feel not the ravages of time; it is not enough to grant favours to us mortals, he lays the very gods under obligations to him. Thou builder of the temples, thou holy restorer of our shrines!" Thus Ovid of his patron.[5] Other Emperors cared for the monuments that serve for the decoration of a great country as they had leisure from the defence of the empire or of their own imperial power. Vespasian received the title of "Restitutor Aedium Sacrarum." Hadrian repaired theatres and basilicas and rebuilt temples. Medals struck in his honour call him the restorer, the benefactor of the cities visited in his travels. Amongst other works, he restored the tomb of Ajax at Troy, and completed the Temple of Jupiter Olympus at Athens nearly three hundred years after its commencement in 174 B.C. by Antiochus Epiphanes. The destruction of practically all the buildings of a date anterior to the reign of Augustus makes the knowledge of them uncertain and difficult to obtain. Such knowledge as is obtainable is derived from the writings of various writers, bas-reliefs, coins, and the scanty remains afforded by excavations of sites built over many times. The history of the Temple of Vesta probably represents the story of the reconstruction of other Roman buildings: rebuilding on the lines of the previous buildings, with such alterations in material and construction that the luxury of the times or science suggested, or contemporary art required, and with additions that were found necessary or convenient. A similar history[3, 4] belongs to the Temple of Jupiter Capitolinus, the national sanctuary of Ancient Rome. The original building, designed by the elder Tarquin and built by his son Superbus, was pure Etruscan, with wide intercolumniations necessitating wooden architraves. This temple lasted from 509 B.C. till 83 B.C., when it was burnt by a malefactor. Sulla commenced to rebuild it, employing some of the columns of Jupiter Olympus at Athens, and it was finished by Julius Cæsar. Augustus restored it in 9 B.C. Vespasian, in 74 A.D., after it had been again burnt, rebuilt it, increasing it in height. Ten years later it was again burnt, and rebuilt this time by Domitian with increased splendour and with Corinthian columns of Pentelic marble. At some time in its history it is supposed to have been increased from a tetrastyle temple to a hexastyle by the addition of a peristyle, though Lanciani says that Domitian's temple was the same length and width as its predecessors.

2 (iv.) Art had sunk so low by the time of Constantine that he was unable to find sufficient architects to build the public buildings of his new capital,[7] and for want of sculptors of adequate ability had even to rob a triumphal arch of Trajan of bas-reliefs and statues, and other public and private monuments of marble to build himself the arch commemorating his

[4] Rodolfo Lanciani, *The Ruins and Excavations of Ancient Rome.* (London, 1897.)
[5] Ovid, *Fasti*, translated by Henry T. Riley, M.A. (London, 1903.)
[6] Norwood Young, *The Story of Rome.* (London, 1901.)
[7] Gibbon, *Decline and Fall of the Roman Empire.*

victory over Maxentius.[5] Constantinople he adorned with trophies and statues despoiled from the cities of Greece and Asia, and even Rome herself.[7] From this period may be dated the beginning of centuries of destruction and spoliation, unrelieved in Rome by the creation of any new works of genius. During the Augustan era and the years following practically all previous monuments had been pulled down or destroyed from some cause or another, only to be rebuilt more splendidly, but from now classic remains fell with ever-increasing rapidity into ruin. The few exceptions that remain, owing principally to their use as Christian churches, only intensify the general ruin. It would be tedious to follow step by step this wholesale destruction; to indicate the general causes of it will be sufficient. The first and worst is human agency, friend and foe, the former, if anything, being the more injurious. Injury was caused by robbing the buildings of their metal cramps and tiles, and by burning the marble for lime. The Emperor Majorianus found it necessary to issue an edict as early as 457[8] against the use of material necessary for public works and taken from public buildings being converted, with the connivance of the judges, to private use, so "that the great is destroyed to erect the little." The invasion of the Barbarians was the source of great loss. Alaric in 410 and Genseric in 455 carried off great spoils of gold and silver ornaments and valuables from the temples, statues, and gilt-bronze tiles; Alaric destroying the gardens and palace of Sallust, and Genseric stripping the bronze roof of Jupiter Capitolinus. More damage still was done by the Goths in the next century, and by the inhabitants of Rome in defence. The walls were repaired by material torn from the buildings round, and the statues from the Mausoleum of Hadrian were hurled down on the heads of the assailants. It must not, however, be thought the Barbarians were unenlightened savages; on the contrary, much of the spoil taken by them consisted of statues to adorn their own palaces. So much were artistic treasures appreciated by some of them that Theodoric the Great appointed a "professed architect,"[7] and allotted a sum of money to repair the walls and public buildings, and by royal edicts attempted to prevent the depredations of the citizens themselves. The second cause of ruin continued the destruction that man only had rendered possible. Sun, wind, rain and frost, assisted by frequent inundations from the Tiber, and by less frequent but more destructive earthquakes, now for centuries worked their will on buildings that had lost their protective coverings and strengthening ties, reducing the once centre of the world to a mass of ruins. The world-wide empire is split up into separate entities, and it would be beyond the limits of this Paper to follow the treatment meted out to artistic treasures by each separate race. The consideration of the course pursued in England will serve as an illustration of what took place with modifications in other nations.

2 (v.) The tremendous energy prevailing during the Middle Ages found in building one source of outlet. They pulled down and rebuilt in rivalry one monastery with another, one town with another, clergy with burghers, and merchant with merchant. On grounds which nowadays would only be considered sufficient to necessitate at the most a complete reparation, they undertook extensive rebuilding schemes. Much more would have been done but for the want of building material and lack of labour. To these reasons is probably due the preservation of much old work that logically should have been cleared away when alterations and enlargements were carried out. No incongruity was felt in the destruction of Edward the Confessor's darling work at Westminster in order to erect a shrine to his memory. In all cases the rebuilding was in the style prevailing at that particular period, and only in a few exceptional cases, as in the nave and cloisters of Westminster Abbey, was any attempt made by copying to harmonise the new work with the old. Wanton destruction without replacement occurred occasionally as the Middle Ages drew onwards: Winchester Cathedral was shortened 40 feet, and its two great western towers pulled down, Gloucester and St. Albans also losing

[8] Rodolfo Lanciani, *Ancient Rome in the Light of Recent Discoveries*. (London, 1886?)

theirs. The casing of the Norman work at Winchester and Gloucester may be considered as instances where the change in the tastes of the times caused alterations to existing work. The lack of esteem for their predecessors' work must not be judged by the standard of modern reverence for mediæval work. It must be remembered that the spirit of the age of the late mediævalists was much closer to the early than that of the present age is to late Georgian, or late Georgian to the Middle Ages.

2 (vi.) Owing to its insular position England has been comparatively free from foreign invasion, what damage was caused by war being done during civil strifes. The wars of Stephen's reign caused great devastation. "You might have journeyed a whole day without seeing a living person in the towns, or in the country one field in a state of tillage."[9] The barons were allowed to build castles from which they preyed on the countryside to such an extent that in the next reign Henry found it necessary to destroy, it is said, over a hundred of these strongholds. On the other hand, the Wars of the Roses were confined to the great lords, and "England presented to Philippe de Commines the rare spectacle of a land where, brutal as was the strife, 'there are no buildings destroyed or demolished by war, and where the mischief falls, if it falls, on those who make the war.'"[10] Warfare with Scotland was productive of great loss along both sides of the Border. The record of one town, Jedburgh, will show the vicissitudes that occurred in a more or less degree, according to their strength, in most of the towns situated there: abbey wrecked and plundered by Sir Richard Hastings, 1279; castle taken by the English, 1346; retaken by the Scots and razed to the ground, 1409; town burnt by Sir Robert Umfraville, 1410 and 1416, and by the Earl of Warwick, 1464; town and abbey attacked, pillaged, and burnt by the Earl of Surrey, 1523; abbey repaired, 1541-1544; abbey pillaged and burnt by Sir Ralph Eure, 1544, and by the Earl of Hertford, 1545.[11, 12]

2 (vii.) A similar attitude towards old work as was the vogue in mediæval times was maintained until the Renaissance became decadent. Architects, who had now begun to separate themselves from workmen, designed in their contemporary style additions to mediæval buildings, just as the fifteenth-century masons had built them to earlier buildings. The introduction of gunpowder and the more settled condition of the nation caused, after the Wars of the Roses, the gradual abandonment of the non-residential parts of many castles, which fell into disrepair, and finally into ruin. The same fate through disuse overtook the monastic establishments on the dissolution of the monasteries (1536-9), and also overtook over two thousand chauntries and chapels and a hundred and ten hospitals on their suppression in 1545.[10] Many of the churches were retained in use, and other parts of the establishments were turned into dwelling-houses or employed for other purposes by those into whose possession they came. While the remainder fell into ruin or were destroyed, numerous domestic buildings began to rise, built by the new aristocracy from the wealth thus dispersed. All who could afford it built houses for themselves during this century and the beginning of the next. "When the condition of an existing house did not warrant its actual removal, additions in the new style were made; something had to be done to keep in fashion. . . . The builders of Elizabeth's days removed work of their grandfathers to make room for their own, only to have this, in its turn, replaced in the times of Anne and the Georges."[13] Churches, except in growing towns or where, as in London, fire had destroyed them, were sufficient for the needs of the population. The work was confined to maintaining them in use, and where

[9] *Anglo-Saxon Chronicle.*

[10] J. R. Green, M.A., *A Short History of the English People.* (London, 1902.)

[11] MacGibbon and Ross, *Ecclesiastical Architecture of Scotland.* (Edinburgh, 1896.)

[12] James Watson, *Jedburgh Abbey.* (Second edition, Edinburgh, 1894.)

[13] J. Alfred Gotch, F.S.A., *Early Renaissance Architecture in England.* (London, 1901.)

new furniture or a small addition was required it was made in the manner then prevalent. The fact that down to the middle of the eighteenth century these additions to buildings often show more or less Gothic features in the stonework does not indicate a striving after a style dead and gone. The Gothic tradition lingered long amongst country masons, existing side by side with a childlike and naive knowledge of classic features obtained from pattern-books, and this though carpenters, joiners, and plasterers had quite adopted Renaissance detail. The spire and part of the tower at Higham Ferrers, which fell in 1631, was rebuilt to the old design,[14] no doubt through this lingering tradition, but possibly in order to re-use the old material which was largely employed in the rebuilding.

2 (viii.) Destruction had its way during the Renaissance as in Classic and Mediæval times. In 1560 it was found necessary to issue a proclamation against breaking and defacing monuments of antiquity set up in churches, and converting church bells to private uses,[14] a proclamation inspired not so much by a reverence for the past as by the desire for the maintenance of order and decency. Damage was caused to abbeys and priories such as St. Albans, Glastonbury, and Romsey, by the search for treasure allowed by licences granted by James I.[14] The Puritans and the Civil War were answerable for a great deal of injury; the religious prejudices of the former causing much loss of stained glass and statuary, though by no means all that is attributed to them.

2 (ix.) Though work was thus done in the contemporary manner, Wren—for reasons he has not explained—occasionally designed in the Gothic style. The best-known example is the two western towers of Westminster Abbey, finished by Hawksmoor, and perhaps the most successful, the gateway at Christchurch, Oxford. The reason that St. Mary, Aldermanbury, was rebuilt in the Gothic was the fact that 5,000*l.* was left by Henry Rogers conditionally on the church being a copy of the old,[15] an early example of a custom in vogue at the present time. Other London examples are the towers of St. Dunstan's in the East, and St. Michael's, Cornhill, the latter possibly being intended as a reminiscence of the departed glories of the old tower that was burnt. Whether Wren made all these designs from pressure or as academical studies is unknown.[14] The designs are vigorous and in good proportion, but lacking in sympathy with Gothic architecture, and the details are puerile, and where not actually Classic have a decided Classic feeling. Wren's proposals for dealing with Chichester Cathedral were drastic, including, as they did, the removal of the ruins of the north-west tower, the taking down of the south-west tower, the pulling down of one bay of the nave, and the building of a new front. Fortunately his suggestions were not carried out. His lack of reverence for an ancient building will be remembered by all those who know his Classic work at the Tower of London, or the history of Hampton Court Palace.

2 (x.) It will now be apparent that the treatment of buildings in the past has been much the same at different periods. The reasons for the treatment may have varied; the results have been much the same. Generally speaking, man has used them for his own convenience, adapting, altering, rebuilding, and destroying them as it suited him, building up, it is true, history in stone for the wise to read, but thoughtless and regardless of the ages coming after him when the masterpieces of those times would be impossible of creation.

3 (i.) With the Renaissance men broke away from the old traditions of the schoolmen, with their narrow thoughts and arguments on abstract principles, and began that critical investigation on which all true science is based. "For the first time men opened their eyes and saw."[16] Dante (1265-1321) stands on the borderland between the old and new. A new

[14] Reginald Blomfield, A.R.A., *A History of the Renaissance Architecture in England*, vol. i. (London, 1897.)

[15] George H. Birch, F.S.A., *London Churches of the Seventeenth and Eighteenth Centuries.* (London, 1896.)

[16] M. Taine.

epoch begins with his writings, though his theology and philosophy are those of the Middle Ages. Petrarch (1304-1374), separated from Dante by a greater distance than represented by the distance of time, forsook the philosophy of the schoolmen for Cicero and Virgil. His letters form an encyclopædic manual on history, archæology, and philosophy, written perhaps more for the exhibition of literary style than to communicate great knowledge to which the new culture was too young to have attained. He sought out the manuscripts of unknown and forgotten authors, and made a small collection of coins, but beyond showing the direction of the new tendencies his contribution to science is of little or no value. To his friend, Cola di Rienzo (1313-1354), more famous for the temporary success of his teaching based on his reading of ancient Roman inscriptions than for the accuracy with which he translated them,[7] the world is indebted for the very first collection of Latin epitaphs compiled according to the principles of modern science.[8] The great literary movement was arrested at the death of Petrarch, while the revival of learning began to gather way, led by the Humanists, more philologists than archæologists. An insatiable curiosity influenced every branch of activity; men pushed off into unknown oceans, terrestrial, celestial, archæological, seeking but not knowing what they would find. The knowledge thus acquired was spread by the newly invented printing press. Oliviero Forza of Treviso, a predecessor of Petrarch in numismatical leanings, must be considered "one of the first promoters of the new tendencies, and of the new artistic and archæological tastes."[8] Impetus was given to the desire for the new learning by the foundation of a Greek professorship in Florence in 1396. The first *literati* in Florence flocked to study under Emanuele Crisolora, the first professor. Material was being accumulated for a fresh literary advance. Medals, manuscripts, and inscriptions were diligently sought for, collected and copied. Niccolò Niccoli (1364-1437) left a collection of eight hundred codices, which formed, at his death, the first public library in Europe.[17] Poggio Bracciolini (1380-?), another Florentine, has left interesting records of his collection of ancient marbles, amongst which, in a delightful villa, he would sit composing foul and scurrilous invectives. In the last years of his life he wrote a *History of Florence* in imitation of Livy. Though he lost thereby the narrative style of the old chronicles, he was compelled to link his facts together in a literary, if not a scientific manner.[17] With Poggio and Leonardo Bruni (1369-1444) passes the old chronicle and commences the modern history. The latter has the honour of being the first to apply the critical faculty to fables that till then passed current as historical truths, besides being in some respects a true precursor of modern philology. In the work of Flavio Biondo (1388-1463) on the decline of the Roman Empire, history becomes a science, and historic criticism is used to distinguish contemporary narrators from those of a later date. He also made the first serious attempt at a complete topography of Rome in a description of its pagan and Christian monuments, entitled *Roma Instaurata*.[17] While these histories are dull affairs, full of magnified skirmishes and grandiloquent speeches, with neither local colour nor anecdotes, they mark the commencement of critical research, which gradually became of increasing importance, and they paved the way for Guicciardini, Machiavelli, and the host of others from them to the present day. Progress would have been greater but for the restraining power of the Church. The propagation of new ideas or the criticism of old was often risky and dangerous. Lorenzo Valla (1406-1547), who attacked the Donation of Constantine, was summoned before the Inquisition in Naples, and all will recall the names of Galileo and Giordano Bruno in the next century.

3 (ii.) As early as the fifth century, as has been described, Classic remains were quarried for building material, their marbles were burnt for lime, the metal cramps were wrenched out of the walls, and the roofs stripped of their bronze tiles. This destruction

[17] Pasquale Villari, *The Life and Times of Machiavelli*. (London, 1878.)

continued through the Middle Ages, justified by the superstition of the times against pagan edifices. Such superstition, however, did not prevent convenient buildings being consecrated as places of Christian worship. Their use formed their best protection. The Pantheon is now the Church of the Blessed Virgin, and Lanciani[8] names a dozen buildings out of many more that were preserved as churches. The use of other remains by noble families as fortresses has also tended to preserve them from destruction. The Savelli fortified the Theatre of Marcellus; the Frangipani used the Colosseum, the Arches of Titus and Constantine, and the Temple of Janus of the Forum Boarium as outworks for their central fortress in the palace of the Cæsars; while the Colonnas were masters of the Mausoleum of Augustus and the Temple of the Sun on the Quirinal. The profane use to which the monuments of antiquity were put, whether as fortified homes for the nobles, quarries for building material, shelters for the poor, or dens for robbers, must have influenced greatly the regard and esteem in which they were held at the time of the Renaissance. In spite of the growth of archæological research and of an extravagant admiration for ancient art and classic civilisation, it was impossible to eradicate the lack of reverence for the ruins of a glorious past. The growth of more luxurious times and softer manners with increasing civilisation necessitated more magnificent palaces and villas, larger churches, broader streets, aqueducts, fountains, and bridges, which were all made at the expense of ancient buildings. The apostolic treasury would sell a ruin as a quarry, taking 33 per cent. of the value of the spoil. The first official record of this dates from 1364, when Urban V. (1362-1370), during the "Babylonian Captivity," sold the materials of the Temple of Antoninus and Faustina, other than the part used as a church, to the rebuilders of the Lateran.[4] In 1431-1462 the great travertine wall separating the Senate House from the Forum Julium was thus destroyed.[4] The Temple of Venus at Rome shared a like fate in 1450.[4] In one year (1452) two thousand five hundred and twenty-two cartloads of travertine were removed from the Colosseum.[8] The Temple of the Sacra Urbs in 1461-1462, and the House of the Vestals in 1499, were swept away.[4] In the expressive phrase of Pietro Ligorio, "ruins were sold like oxen for the meat market," a sentiment which did not prevent him discovering that no better lime was to be made than that from "the powder of those statues which are destroyed every day."[18] With Paul III. (1534-1550), who as Cardinal had already commenced the Palazzo Farnese with materials torn from the Temple of the Sun, the Baths of Caracalla, and other ancient buildings, began still greater devastation. Between 1540 and 1549 the contractors employed to gather material for St. Peter's crossed the valley of the Forum from end to end, like, as Lanciani puts it, "an appalling meteor destroying, dismantling, splitting into fragments, burning into lime the temples, the arches, the basilicas, most famous in Roman history."[8] Except for a few columns of cottanello, of all the marbles used in St. Peter's until the nineteenth century not an atom was virgin stone.[8] It is a curious illustration of the contrariness of mind at this epoch with regard to archæological matters that the Pope's Commissario degli Scavi was employed by him both to destroy ancient buildings for material to build his Palazzo Farnese and to collect antiques for the collection within its walls.[19]

3 (iii.) The awakening which in the world of letters had given so much encouragement to the study of the past had not prevented the destruction just described. Architects were no better respecters of ancient remains than the opulent clerics and laymen. In art the Revival carries the mind back to Giotto, Orgagna, and Niccolò Pisano. As the movement became more classical, architects turned to the study of Roman remains. Filippo Brunelleschi (1377-1446) in 1403 set out from Florence with Donatello (1386-1466) to measure and sketch the monuments of Rome. Similar architectural sketches made by the Sangalli, Peruzzi, Raphael,

[18] E. Rodocanachi, *Rome au Temps de Jules II et de Léon X.* (Paris and London, 1911?)

[19] Rodolfo Lanciani, *The Golden Days of the Renaissance in Rome.* (London, 1906.)

Alberti, Bramante, Sansovino and others are preserved in the Uffizi Gallery in Florence—sketches which in modern times have helped to solve many topographical riddles.[8] Though they sketched, measured, and studied even the obscurest fragments until they had obtained all the advantage they thought they were capable of affording, they joined in the work of destroying those remains of an art they admired so much. Michael Angelo cut the pedestal for the statue of Marcus Aurelius from one of the columns of the Temple of Castor and Pollux, and the coat-of-arms of Pius IV. on the top of the Porta Pia from a marble capital of colossal size discovered under the palace of Piero della Valle.[8] Raphael himself, with Lorenzetto, used another fragment of the columns of the Temple of Castor and Pollux for the statue of Jonah in the Chigi Chapel of Sta. Maria del Popolo. Bramante swept away the whole of the old Basilica of St. Peter's, with innumerable tombs and memorials of all ages, and amongst many pagan remains the so-called "Meta" of Romulus in the Borgo.[18] While architects were measuring and sketching the ancient monuments and re-using their remains in their own work, and the popes, cardinals, patricians, bankers, and rich merchants were collecting everything that appealed to them of an æsthetic value, and destroying everything else, only objects of a definite artistic or historical character had a chance of survival. Protests were raised from time to time. As far back as 1363 the city statutes of Rome had forbidden, under heavy penalties, the defacing of the vestiges of ancient Rome, "the honour and embellishment of the city."[18] Aeneas Silvius Piccolomini, Pius II. (1458-1464), and Sixtus IV. (1471-1484) attempted to stay the destruction. Leo X. (1513-1522), in appointing Raphael architect to St. Peter's (August 1514), authorised that the discovery of any ancient edifice should be notified to Raphael within three days, as "great quantities of stone and marble are frequently discovered with inscriptions or curious monumental devices which are deserving of preservation for the promotion of literature, and the cultivation of the Latin tongue; but are frequently cut and broken and the inscriptions obliterated, for the sake of using them as materials in new buildings."[20] One is rather in doubt whether the laudable desire for the cultivation of the Latin tongue, or the wish to be earliest at the latest quarry for marble for his new church, weighed most with the reverend father. However this may be, Raphael was soon after commissioned by Leo to make a survey of Rome showing the ancient edifices. He appears to have commenced this shortly before his death, drawing up a memorandum addressed to the Pope, and making sketches, many of which found their way to England. This memorandum, besides confirming what has already been said concerning the great destruction that had been carried on in the past, shows that although Raphael was not prepared to take the measures for the preservation of ancient monuments that thinking people of to-day are, yet he appreciated the immense importance of the works that had escaped the "corroding file and consuming tooth of Time, envious of the glory of mortals, the destructive fury of the profane and unsparing barbarians, and fire, sword, and every other mode of devastation."[21] These views are the more remarkable as Bramante, his benefactor, if not his uncle, was the worst offender, acquiring through his depredations the nickname of "Il Ruinante."[18] Raphael's scheme of survey was on such sound lines that three and a half centuries later it was adopted practically without alteration by the Berlin Academy of Sciences and by the Accademia Reale dei Lincei of Rome.[19] The report was pigeon-holed, and the work of destruction, as has already been described, continued until with the Napoleonic era the first move in the present direction began.

3 (iv.) In England the Revival of Learning took a different tone from that in Italy, having a greater effect on religion and politics. Dean Colet (1466-1519), the founder of St. Paul's School, and Erasmus (1467-1536) (who had already previously visited Oxford in

[20] William Roscoe, *The Life and Pontificate of Leo X.* Fifth Edition. (London, 1846.)

[21] From Raphael's Memorandum as translated by Roscoe.

1498, as the only place this side of the Alps where, under Grocyn, Greek was taught),[19] were the leaders of its religious and moral tendencies. Sir Thomas More (1480-1535), with his *Utopia*, opened men's minds to social and political problems. It was not, however, until Elizabeth's reign that the new learning began, through numerous translators, to influence the mass of the people. A new interest in the past commenced to spread, which led to the collection of its annals. John Leland, the librarian to Henry VIII., had, with a commission from the King, examined all the libraries of the cathedrals, abbeys and colleges in the kingdom, and had collected materials for a history of England and Wales. After his death in 1522 his manuscripts eventually passed into the Bodleian Library. Following in his steps, Archbishop Parker (1504-1575) made a collection of manuscripts which he rescued from the wreck of the monastic libraries. He published many of these, wrote *De Antiquitate Britannicae Ecclesiae*, and in 1572, with Camden, Stowe, and others, formed a society of antiquaries.[22] About this time the writing of history became more literary with the appearance of the poet Daniel's (1562-1619) inaccurate and superficial History of England. The custom of writing simple records such as John Speed's (1555-1629) and John Stowe's (*c.*1525-1605) without arrangement or style was abandoned. The wider national outlook that sent Drake round the world manifested itself in learning in Richard Knolles' works on the Turks, and Ralegh's attempt at the History of the World. A greater name in literature than any of these had already made itself felt when in 1605 Francis Bacon, at the age of forty-four, published *The Advancement of Learning*, the first determined step towards what was afterwards known as the new philosophy. Though it may have been that some contemporaries (1620) considered that "the Lord Chancellor wrote on science like a Lord Chancellor,"[23] the voice of later ages almost without exception has attributed to his *Novum Organum* a decisive influence on modern science. While previous to the appearance of his works those who attempted to improve the conditions of human existence were looked upon by the ancient philosophers as mechanics, and by the schoolmen as conjurers who should be burnt, Bacon gave dignity to slow and patient investigation, to the neglect of theory for fact, and to the struggle after the truth, which is the foundation of modern knowledge.

3 (v.) One attempt at the solution of an archæological problem must be mentioned on account of the eminence of its author, Inigo Jones (1573-1652), and to illustrate the knowledge of the age which rendered its publication possible. Although challenged at once on its appearance (1655) by Dr. Charlton, Webb chivalrously vindicated (1665) the theory of his late master (or more probably that of Jones' patron, King James) that Stonehenge was a Roman Tuscan temple.[24] There was no real archæological study in England. Classic examples were studied solely for the purpose of an architect's practice, from books written by Italians. Travelling and the grand tour were undertaken, as a rule, only by the sons of the aristocracy. Wren never went further than France. Inigo Jones, however, twice visited Italy, where he applied himself "to search the ruins of those ancient buildings which, in despite of time itself and the violence of barbarians, are yet remaining," and "to converse with the great masters."[25] Besides study, he was employed on his second journey to Italy by his patron, the Earl of Arundel, the Earl of Pembroke, and Lord Danvers to collect works of art.[14] Thomas Howard, Earl of Arundel, after the manner of a Roman nobleman of the period, kept his agents in Italy and Greece collecting valuable objects of the ancient world. The larger part, now known as the Arundelian marbles, are in possession of the University at Oxford. Other architects, such as John Shute and Charles Williams, who went to Italy did not make as good use of

[22] Haydn's *Dictionary of Dates*. (London, 1895.)
[23] William Harvey. (1578–1657.)
[24] Triggs and Tanner, *Some Architectural Works of Inigo Jones*. (London, 1901.)
[25] Inigo Jones, *Stonehenge Restored*. (1725.) Biographical sketch prefixed to.

their opportunities as did Inigo Jones, whose work though was confined more to professional interests than to archæological research.[25a]

3 (vi.) The societies of learned men, one of which, as already mentioned, had originated under Archbishop Parker, have greatly assisted and encouraged the advancement of learning. Bacon promoted the idea in his *New Atlantis*, where he sketches a model of a college of thinkers. William Gilbert (1540-1603) and William Harvey (1578-1657) formed social assemblies of eminent men; while from 1645, when Dr. Wilkins, Dr. Wallis, and other distinguished men met in London at Gresham College, the succession of such meetings, crystallising into the Royal Society in 1662, remains unbroken at the present day.[26] The foundation of this society exemplifies the age's tendency of thought, which was diverging from channels of adventure to those of research. The beginning of the eighteenth century marked the formation of the Society of Antiquaries (1707), and later, in 1734, the Society of Dilettanti was established by several noblemen, both fostering and encouraging the growing interest in the past. The former society devoted itself to the study of objects of antiquarian interest at home, and the Dilettanti to the discovery and study of Greek plastic art. With the Society of Antiquaries, which had published copies of numbers of scarce old topographical prints, commenced (1770) the yearly series of papers published under the general title of *Archæologia*. The Society of Dilettanti assisted in the publication of Stuart and Revett's *Antiquities of Athens* (1762-1815). The painter, James Stuart, and the architect, Nicolas Revett, had spent three years from 1751 at Athens making carefully measured drawings of its architecture and sculpture. The first volume of their epoch-making book appeared in 1762. Two years later the same society sent out the "Ionic" expedition, at their own expense, and published the results (1769).

3 (vii.) This period, the beginning of English archæological study under a modern aspect, is marked by the appearance on the Continent of the first History of Art. Winckelmann (1718-1768), though obviously looking at Greek art through Roman spectacles, long remained the authority of all knowledge and criticism of classic art. He had been able to see Greek work at reopened Herculaneum (1738), and had visited Paestum, but his chief study was the collections in the Vatican. The widespread interest in past art roused by this and the publications of the Society of Dilettanti was confined to classic remains. Englishmen, fired by admiration these works engendered, continued the practice already in vogue in the times of Inigo Jones, of forming collections of classic sculpture and architectural fragments; now with greater knowledge, but still irrespective of the desirability of their remaining *in situ*. Lord Elgin, appointed Ambassador to Turkey at the close of the eighteenth century, used the opportunities thus given him to form a vast collection, which, in spite of Byron's satire, *The Curse of Minerva*, was eventually bought by the Government and deposited in the British Museum. Posterity has exonerated him from the mercenary motives of which Byron in his heat accuses him. There is no doubt that Lord Elgin's agent did not always use the gentlest methods in dealing with the removal of the sculptures from the Parthenon, and though it is no justification for their removal to say they would have been damaged further, or even destroyed by the two bombardments twenty years later[27]—the future being hidden from all—Lord Elgin was in the position to realise the risk they ran in that unhappy and unsettled country ruled by an ignorant and alien race. By their removal and by their exhibition in an accessible place an incalculable benefit has been conferred on the world of art. In the present age, with its more settled conditions in Greece and its facilities for travel, such a removal would be an unjustifiable outrage, and against which the Greeks have long ago protected themselves by

[25a] J. Alfred Gotch, F.S.A., F.R.I.B.A., *The Growth of the English House*. (London, 1909.)

[26] Henry B. Wheatley, *The Royal Society* (*Country Life*, vol. xxxii., 1912).

[27] Michaelis, *A Century of Archæological Research*.

legislation. Down to the later part of the last century the museums of Europe were continually enriched by works of art from the Turkish possessions. By greater enterprise the British Museum grew more rapidly than those of Paris, Berlin and Munich. From Egypt, primarily due to Napoleon's desire to pose as a protector of learning combined with the fortunes of war; from Athens, as has already been shown; from Assyria, Phigaleia, Lycia, and Halicarnassus, untold riches were poured into its galleries by Elgin, Layard, Fellows, Newton, and Wood.

4 (i.) The period which saw the birth of modern English archæological research was big with change in other directions. While a few faddists indulged themselves with Strawberry Hill Gothic, and churchwardens with the form of it peculiar to their species, the self-complacent practitioner of "elegant" and "genteel" architecture followed the fashion of the times, first Italian, and then Greek. To the want of congruity was added the lack of historic accuracy, Chambers advising "strictly copying such things as appeared to be perfect and carefully correcting others which seemed in any degree faulty." The mediæval remains of the past were despised by the majority. In spite of repeated warnings in the *Gentleman's Magazine* of their destruction, a large number of the churches fell into a state of neglect and disrepair. The tendencies of the age, with its frivolous love for novelty in art, Roman, Greek, Bastard-Gothic, or even Chinese, show themselves in the growth of the new Romantic school. A love for the picturesque grew up, encouraged by a reaction against the dry forms and husks of the classic architecture of that day. As illustrating this feeling in certain circles which were breaking with the classic tradition, the following description from *An Essay on British Cottage Architecture*,[28] written towards the close of the eighteenth century, will bear quotation: "I figure in my imagination a small house, of odd, irregular form, with various harmonious colouring, the effects of weather, time, and accident, the whole environed with smiling verdure, having a contented, cheerful, inviting aspect, and a door open to receive a gossip neighbour, or weary, exhausted traveller. There are many indescribable somethings that must necessarily combine to give to a dwelling this distinguished character. A porch at entrance; irregular breaks in the direction of the walls, one part higher than the other; various roofing of different materials, thatch particularly boldly projecting; fronts partly built of brick, partly weather-boarded, and partly brick-nogging dashed; casement window-lights, are all conducive and constitute its features." The drawings of Samuel Prout (1783-1852), called the discoverer of the picturesque in old cottages and domestic architecture, contributed largely in the same direction. From the love of the picturesque to an interest in Gothic was but a short step with the imagination excited by descriptions of such "sad" and "fair" scenes as Melrose Abbey,[29]

> "When the broken arches are black in night,
> And each shafted oriel glimmers white;
> When the cold light's uncertain shower
> Streams on the ruin'd central tower;
> When buttress and buttress, alternately,
> Seem framed of ebon and ivory."

Horace Walpole had written *The Castle of Otranto* and Gothicised Strawberry Hill; Sir Walter Scott wrote *The Lay of the Last Minstrel*, and built Abbotsford. At the same time, the national outlook was narrowed by the French Wars of the Revolution to a large extent cutting off the inhabitants of these isles from the Continent, and "England was thrown violently back on herself."[30] Men began seriously to turn their minds to the study of mediævalism. Coming at the time of a revived activity in religious affairs which had originated with the Evangelical movement, and finding the churches in a woeful state of neglect, this interest in the Middle Ages led architects to attempt a more harmonious treatment of the

[28] James Malton, *An Essay on British Cottage Architecture.* (1798.)

[29] Sir Walter Scott, *The Lay of the Last Minstrel.* (1805.)

[30] Lisle March Phillipps, *The Works of Man.* (London, 1911.)

buildings entrusted to them. The knowledge of Gothic was small, and the results deplorable. However, men were at work studying Gothic architecture, and the first quarter of the nineteenth century saw numerous works published by such men as Augustus Pugin (1762-1832), John Britton (1771-1851), Thomas Rickman (1776-1841), and others.[31]

4 (ii.) With increased knowledge began attempts to reconstruct the past. The start of the Oxford movement (1833) gave fresh energy to mediævalism. Clergymen and architects were bitten with a desire to bring the churches entrusted to them into accord with mediæval appearance, both as to architecture and ritual. Research, often painstaking, was undertaken to discover the original design of the church—and then it was restored in accordance with their ideas of what it had been, everything posterior to the date of its origin being swept away. The great historical movement of this time, headed by Niebuhr, Böckh and Leopold von Ranke in Germany, Michelet and Guizot in France, and Hallam in England, was having its influence upon the educated classes. Architects wished to take part in the movement, and to build in stone the results of their study. "To analyse the past, to compare and classify its phenomena, and to construct its veritable history by following step by step the march, the progress, the successive phases of humanity,"[32] would be excellent motives to guide one if confined to literature or to drawings such as are made by the *pensionnaires* of the Academy of France at Rome. When the attempt is extended to buildings the result is only better than Earl's Court by being in more substantial material, though some may consider this made the result worse. It must not be forgotten that numberless churches were in such a ruinous state, owing to the shocking neglect during the previous three centuries, that some kind of reparation had to be undertaken to bring them into accord with newer ideas of decency of worship. If history were destroyed in so doing—by the sweeping away of many relics of the past, such as Jacobean altar-tables and screens, and Georgian galleries, high-back pews, and three-deckers—history was being written by the very act. The loss to art by the destruction of so many artistic treasures, both Mediæval and Renaissance, that can never be replaced was, however, too high a price to pay. It was not long before those interested in their preservation began to raise protests at the destruction of material for the study of art and history. Architects were accused of selecting some favourite period of Gothic, usually the thirteenth and fourteenth centuries, and making the church they had under restoration fit the style, or of working in some choice morsel from Bloxham or the Glossary.[33] The clergy were not a whit behind the architects in their blind zeal in these matters; the Rev. J. M. Neale being ready "to see Peterborough Cathedral pulled down if it could be replaced by a Middle-Pointed (Decorated) Cathedral as good of its sort . . . He himself, could he know that a better style than Middle-Pointed was discovered, would destroy every Middle-Pointed building."[34] He must have belonged to the Destructive School; the advocates of restoration being now classified as Destructive, Conservative, and Eclectic.

4 (iii.) In protesting against such treatment of historic buildings, Sir Gilbert Scott (1811-1878) could well place himself among the prophets, but it makes curious reading nowadays to find him pluming himself on not wishing to remove the late erection from the central arch of Peterborough Cathedral or St. Margaret's Church from beside Westminster Abbey.[33] He advocated what was called "Conservative" restoration. This consisted in allowing later portions of the church to remain when there was no valid reason for removing them. If the later portion was decayed and the original could be restored with certainty it was to be restored. Scott and his contemporaries limited "later portions" to before the sixteenth century, work with a taint of classicism receiving short shrift. "Even

[31] Maurice B. Adams, *Architects from George IV. to George V.* Journal of the R.I.B.A., vol. xix. (1911–1912.)

[32] E. Viollet-le-Duc. *On Restoration.* An English version of the article "Restauration" in the Dictionnaire Raisonné, by Charles Wethered.

[33] George Gilbert Scott, *A Plea for the Faithful Restoration of our Ancient Churches.* (London, 1850.)

[34] *Ecclesiologist*, vol. vii., p. 238.

entire rebuilding," he writes, " if necessary, may be effected *conservatively*, preserving the precise forms, and often much of the actual material and details of the original; and," he adds, with the wisdom of the serpent and gentleness of the dove, " it is often better effected *by degrees*, and without a fixed determination to carry it throughout, than if commenced *all at once*."[33]

4 (iv.) Ruskin, who headed the opposite party, took the uncompromising line that no restoration should be allowed. " *We have no right whatever to touch them.* They are not ours. They belong partly to those who built them, and partly to all the generations of mankind who are to follow us."[35] They certainly belong partly to the past, but as to the future who knows whether there be any to-morrow? The present, as a tenant with a lease granted by the past, has its rights and duties to perform, on which the future will pronounce judgment. To " bind it together with iron where it loosens," to " stay it with timber where it declines," not caring " about the unsightliness of the aid "[35] may be a questionable way of dealing with a building that has passed out of use, but for those that are daily fulfilling their purpose, and more especially churches to which Ruskin principally referred, such a process, while dishonouring the present without reverencing the past, would deprive the future of an interesting chapter of history. Such exaggerated teaching had so little effect upon architects that a quarter of a century later Ruskin felt compelled to refuse the Royal Gold Medal of the Royal Institute of British Architects, on the ground of the continued existence of destructive restoration. His teaching, however, did not fail to bear fruit later.

4 (v.) Antiquaries continued to show more and more the importance of the historical side. The impetus the historical movement had acquired may be realised by the force which stirred the Government in 1869 to appoint a Royal Commission to catalogue and to make abstracts of papers of general public interest in the possession of institutions and private families.[36] The necessity for practical action for the preservation of the relics of the past was shown by the issue by the Royal Institute of British Architects in 1865 of a pamphlet entitled the " Conservation of Ancient Monuments." It was the outcome of an address by Scott before the Institute in 1862, and consisted of hints of a technical nature to workmen embodying the current views of moderate conservative restorers. The growth of feeling continued to increase. Restoration was discussed and criticised in the professional papers of the time. Sharpe protested against a proposal for the restoration of Kirkstall Abbey by Scott, picturing it as it would leave Scott's hand " with its elaborate reredos, its gilt choir-screens, its painted vaultings, its gaudy stained-glass windows, and its brilliant encaustic floor."[37] Four years later Street and Scott were held up at a meeting of the Royal Institute of British Architects as spoilers of churches by a former pupil of Scott.[31] J. J. Stevenson (1832-1908), whom Scott twitted in a Paper in reply as never having restored a church, a merit which perhaps consoled him for the implied sneer. In his Paper[37a] Stevenson dwelt too much on the cost to history occasioned by restoration not only destroying historical records, but by forging fresh ones. He forgot that forgeries can be detected, and that, while the churches are still serving the purpose for which they were originally intended, all that was being done to them to fit them for the change in the ideas and spirit of the times would in itself be history to posterity. He referred to the loss of the picturesque through restoration, but failed to emphasise the æsthetic loss by the replacing of so much beautiful old work with lifeless copies of it or of something earlier. Illustrated by examples taken from the works of Scott and Street, these two architects con-

[35] John Ruskin, *The Seven Lamps of Architecture.* (Orpington, 1849.)

[36] First Report of the Royal Commission on Historical Manuscripts. (C. 55.) (London, 1874.)

[37] *The Builder*, 30th August 1873, p. 683.

[37a] J. J. Stevenson, *Architectural Restoration, Principles and Practice.* (R.I.B.A. Sessional Papers, 1877.)

sidered the Paper as a personal attack. In replying, they both endeavoured to show that, while Stevenson looked on churches as mere records of history, they treated them as places of worship. This Paper, read at the same time as the formation (1877) of the Society for the Protection of Ancient Buildings, caused a fluttering in the architectural dovecotes. The Society which, both at this meeting and since, has had many hard things said against it, was founded by William Morris and others to protect for future generations "anything which can be looked on as artistic, picturesque, historical, antique, or substantial: any work, in short, over which educated artistic people would think it worth while to argue at all."[38] Its definition of objects to be protected, without a saving clause admitting of the consideration of the reasonableness of any sacrifice that might be necessitated by their protection, has been the cause of the considerable antagonism with which the Society has been met. A principle widely drawn and ridden to death opens the way to all manner of ills. The argument of the Society against restoration is that the faithful reproduction of old work is impossible, that the present age differs so widely from the past in spirit and workmanship that it cannot produce similar work. The mediæval workman knew exactly what he wanted to make, whereas the modern workman only copies from drawings something he imperfectly understands; a method which is destructive of all the charm and freedom of the old work.[39] The commonly accepted views at this time with regard to restoration have gradually undergone modification, as the writings of Ruskin became more widely spread and understood, and the teaching and practical example of this Society began to have an influence. From now onwards, in the same manner that excavations of dead cities were beginning to be carried out, not so much for the purpose of collecting treasures for museums as for scientific study, so investigations of old buildings began to be made not for the purpose of embodying the results in the building itself as for antiquarian research. The present views of reasonable men with regard to a monument to be protected are that all its historical evidence must be first preserved and then such of its amenities as do not conflict with its historical character.

5 (i.) In a scientific age, with its desire for exact investigation, attempts have been made to define the term "monument," and to classify the different kinds. This word, which figures so largely in this Paper, has a far wider meaning than the narrow one connecting it with memorials to departed worthies. Its derivation from the Latin shows that it is something that reminds, reminds of the past or absent. Perhaps the simplest and widest definition is all that recalls the past. Here the definition depends on the meaning attaching to "past." A thing of to-day will be history to-morrow. It is, however, obvious that some limitation must be placed on that proposition. There are thousands of different things being manufactured to-day exactly as they will be to-morrow. It is perfectly evident that such things belong as much to the future as they do to the past. That which would mark any of them out as monuments would be their intimate association with some historical event, as the steel pen with which some treaty was signed. When a common object is no longer made in the same manner, shape, or style as formerly, then it takes its place amongst the things of the past. Again, all works of art which, from their nature, can never be repeated will belong to the past directly they are finished, for they recall some phase in the evolution of the artist. Or, in another direction, to take something essentially modern, Wright's first aeroplanes are relics of the past, for they illustrate the gradual development of knowledge on that subject. A more detailed definition was used in a draft of a law (1883-4) for the Grand Duchy of Baden. The term was to have included "all immovable and movable objects which have been handed

[38] The Society for the Protection of Ancient Buildings. *The Principles of the Society as set forth upon its Foundation in* 1877.

[39] The Society for the Protection of Ancient Buildings. *Objections to so-called Restoration.*

down from a bygone period of civilisation, and, as characteristic productions of their time, have a special significance for the comprehension of art and art-industry and their development, for the knowledge of antiquity and for historical investigation in general, as well as for keeping alive the remembrance of events of outstanding interest."[40] The proposed definition for the present English Bill has been drawn to exclude ordinary chattels, but it is evidently intended to include plate and other articles of historic and artistic interest that belong either to a municipal corporation or to the Established Church, or in other words, objects immovable by destination. It reads, " an ancient monument means any immovable monument, in the widest sense of the word, whose preservation is desirable in the interests of the public on account of its importance in the history of the country, the history of civilisation, or the history of architecture or art, or on account of its æsthetic value. And it may include any earthwork, excavation, structure, or erection, as well as any prehistoric or historic work of craftsmanship or art made or apparently made or excavated in the United Kingdom the preservation of which is a matter of public interest by reason of the historic, architectural, traditional, artistic, or archæological interest."[41]

5 (ii.) Another meaning, more especially in Germany, where their word " Denkmal " gives more justification for the significance, has been coming into use. It is the application of the term " monument " to natural scenery of great beauty or interest. Ancient and modern were never qualifications applied to Nature, and though she is old she is ever fresh and new. Though undergoing change, there is no annihilation in " the living visible garment of God."[42] Granting " Thou fool! Nature alone is antique and the oldest art a mushroom,"[43] there is yet an essential distinction between the works of Nature and those of man. The first contain the power of renewing themselves, while the second contain the germ of destruction, so much so that when both are brought together those of Nature will often for a time go to the wall. Therefore to follow the German, and to extend the meaning of the English word " monument " —apparently for no other reason than that both natural scenery and the memorials of the past require protection from the hands of man—is a grave philological inexactitude.

5 (iii.) Monuments may be studied under the heads of " artistic " and " historical," though such a division is not useful for classification, as so many partake of the nature of both; as, for instance, an earthwork would be historical, and a modern work of art may be artistic; but a cathedral would be both artistic and historical. A monument may be historical, either by association with some historical event or by the lapse of time; similarly a monument may be an artistic monument from one of two causes—obviously, in the first case, for beauty of its own; in the other as illustrative of the development towards beauty, even though in itself it may offend the artistic sense. Classification may conveniently be done by periods, nationalities, or by the uses to which the monuments have been put. The Royal Commission on Ancient Monuments in England combines these three classes. It first divides the monuments into two periods—Post-Roman and those previous. The latter are divided by nationality into, first, Pre-Roman monuments and earthworks other than Roman, and second, Roman monuments and Roman earthworks; while the Post-Roman are divided by character into ecclesiastical and secular monuments.[44] The Scottish and Welsh Commissions have adopted a more detailed classification, based upon the character of the monu-

[40] G. Baldwin Brown, M.A., *The Care of Ancient Monuments*. (Cambridge, 1905.)

[41] Report from the Joint Select Committee of the House of Lords and the House of Commons on the Ancient Monuments Consolidation and Amendment Bill (H.L.), Ancient Monuments Protection Bill (H.L.), and Ancient Monuments Protection Bill No. 2 (H.L.), together with the proceedings of the Committee and the Minutes of the Evidence, ordered by the House of Commons to be printed 7th November 1912.

[42] Goethe.

[43] Thomas Carlyle.

[44] The Royal Commission on the Ancient and Historical Monuments and Constructions of England. First Interim Report. (Cd. 5367.) (London, 1910.)

ment.[45, 46]. Two classes, dead and living, into which monuments may be grouped are useful when discussing the future treatment of a monument. A dead monument is one that has passed out of use and has ceased to serve the purpose for which it was intended or to which it was adapted; a living one is naturally the reverse. An interesting sub-division of movable and immovable monuments has been made by the French when, in their law of 1887, they sub-divided immovable monuments into those immovable by nature and those by destination. The first are those that will be destroyed by any attempt at removal; the others, though movable, were never intended to be shifted, or are connected with some important building or corporation where they have a significance. Movable monuments would include coins, medals, cameos and manuscripts; while jewellery and plate which under some circumstances might be considered movable would be immovable by destination where special significance attached to them, as with ecclesiastical jewellery or church and college plate or corporation maces.

5 (iv.) Down to what period should objects be termed monuments meets with varied replies from different countries. It is obvious that objects of more recent date have not, all things being equal, the same value as those of an earlier period, as naturally those of a remote age are few and rare, whereas there still remain many of an age just past. It is highly necessary to do all in one's power to preserve all prehistoric remains, while one would not sacrifice so much to preserve an eighteenth-century building unless it were of exceptional interest. If then it is for the purpose of scheduling monuments for preservation as late a date as possible is desirable. The Italian Government is only limited by the last fifty years. On the other hand, in cataloguing monuments, a late date is more likely to stultify the work than a date that is somewhat more remote. A reasonable expedition in cataloguing is very important, and the work can always be extended in date when the monuments of greater rarity have been noted. While the Prussians are engaged in cataloguing all objects down to 1870 characteristic of their times and of value to art and history,[47] the English Royal Commission is limited to the year 1700.[44] As this work of the English Commission is variously estimated to take from forty to eighty years, it is as well that a later date was not fixed. One of the duties of the Royal Commission, however, is to specify those monuments most worthy of preservation, and for this purpose the year 1700 is much too early. The date of the legislative union of England and Scotland has been taken as the limit for the Royal Commission on Ancient Monuments in Scotland.[45] No date is mentioned in the terms of reference to the Welsh Commission.[46] nor is it suggested to limit as to date the proposed new law that is to apply to Great Britain.[41, 48]

6 (i.) To explain the wisdom of preserving the works of a past age by the religious rule of Pugin, the moral maxims of Ruskin, or the social sophisms of Morris would be to omit from discussion the value of all works other than those of the Middle Ages. No appeal for the preservation of the great buildings of a past age need be made to those to whom architectural beauty is an enjoyment comparable with that derived from, say, a great poem. But the lover of the beautiful receives little or no pleasure from the contemplation of a cairn or a broch. It is for some broader cause that the preservation of ancient monuments is championed by those who realise their value. Historical science, the growth of which has been very briefly described, underlies the desire to retain everything of the past for study. This is the broad principle, but in an age of specialisation each section of the community is interested more especially with

[45] The Royal Commission on the Ancient and Historical Monuments and Constructions of Scotland. First Report. (Cd. 4770.) (Edinburgh, 1909.)

[46] The Royal Commission on Ancient Monuments in Wales and Monmouthshire. First Report. (Cd. 5285.) (London, 1910.)

[47] Reports of H.M. Representatives abroad showing the Systems adopted in certain Foreign Countries for the Preservation of Ancient Monuments, Miscellaneous No. 7. (1912.) (Cd. 6200.)

[48] A Bill intituled "An Act to consolidate and amend the Law relating to Ancient Monuments." E. Beauchamp. Ordered to be printed 26th March 1912. (22.)

that which concerns itself and looks at matters from its own, often narrow, standpoint. One of the most striking features of modern discoveries has been their culminative effect; archæology throws light on anthropology, anthropology on ethnology, and ethnology on the comparative history of religion. The result has been an increased appreciation of late years of the educational value of ancient monuments. "Better than all books, the keeps of Coucy and Gisors, the ramparts of Carcassonne and Avignon instruct us about the feudal régime. In these books of stone we find what Augustin Thierry has called the soul of history."[49] One of the most important things in education is to open the mind and awaken the imagination, to realise one's own position in history and to acquire a sense of proportion which alone can give wisdom and sanity to one's enterprises, and what better way is there to achieve this than a lively interest in the relics of history and art.

6 (ii.) Before a nation can take adequate and considered measures for the protection of its treasures it must know of what those treasures consist. Unofficial attempts had been made and a vast amount of isolated and uncollated work done, through the energy of associations and private individuals, when in 1908 three Royal Commissions were appointed to catalogue the monuments of this isle and to specify those most worthy of preservation. It was felt that the work of cataloguing should be systematised and carried on continuously to completion without being at the mercy of private enterprise, the strength of which is always liable to ebb and flow. As illustrative of this, the Committee for the Survey of the Memorials of Greater London published in 1900, at the expense of the London County Council, a volume embracing the memorials of the parish of Bromley-by-Bow.[50] For some time after this the work flagged, but has now been resumed, thanks largely to the energy of Mr. Walter H. Godfrey, whose illuminating articles on the subject appear each month in the *Architectural Review*. Another work, this time due to the commercial enterprise of a firm of publishers, is the *Victoria County History*, which without adequate support is also liable to failure. So far there have been published or are in preparation seventy-four volumes, representing sixteen counties. Beyond this the work has not proceeded as yet. The work done by private enterprise has usually been confined to special classes of monuments. Dr. Murray's *Survey* is devoted to objects of archæological interest: Michaelis's *Ancient Marbles of Great Britain* to antique sculpture. Scotland is peculiarly rich in works of this description. To mention only two, the works of Messrs. McGibbon and Ross deal fully with religious, domestic, and military architecture, while the sculptured stones of the early Christian period have been the work of the Society of Antiquaries. Wales has its Cymmrodorion Record Series. Church plate, not included by the Welsh Royal Commission in its inventory, is also now being ably catalogued.[51] It will be seen that the soil on which the Royal Commissions have to work had already been tilled in places. The work of cataloguing is being systematically and thoroughly accomplished. So far the English Commission has published the inventories of Hertfordshire and South Buckinghamshire. The inventory is being published by counties, or, where the volume would exceed about 500 pages, separately in parts of counties. The separate volumes are to contain a preface dealing with the monuments of that volume, the inventory arranged in parishes giving particulars of each monument and accompanied by photographs and drawings necessary for explanation, an index, glossary, a sketch-map of the whole county, and a coloured map showing the distribution of the monuments contained in the volume. An historical summary of the whole county will be published with the final volume of the county, and also separately. The whole of the information collected upon which the inventory is based will ultimately be deposited in the Record Office for public reference.[51] In addition to this work, the Commissions

[49] M. Antonin Proust, French Minister of Fine Arts, 1881–2.

[50] *The Survey of London, &c.* (London, 1900.)

[51] The Royal Commission on the Ancient and Historical Monuments and Constructions of England. Second Interim Report. (Cd. 6418.) (London, 1912.)

report what monuments are especially worthy of preservation. Taking the first and second reports of the English Commission, it will be seen that while in Hertfordshire there have been noted 832 monuments anterior to the year 1700, eighty-eight, or about 10 per cent., have been recommended as specially worthy for preservation,[44] and in South Buckinghamshire, while there are 1,535 monuments catalogued, fifty-nine, or about 3 per cent., are scheduled.[51] The percentage for the two together works out at 6 per cent. It must be remembered, in considering this small percentage, that the Commission looks on monuments from a national standpoint, and schedules only those that it considers of national importance. Many of the monuments, while not claiming this distinction, are of great local interest as connected with local history or art, and in their case the County Councils are the authorities which should take steps for their preservation. In compiling a list of monuments specially worthy of preservation from a national standpoint many monuments of great importance must therefore necessarily be left out. It has often been pointed out, and was so again in the evidence before the Joint Committee on the Ancient Monuments Bill,[41] that the selection of certain monuments for preservation will give the idea to the public that those not in the list may be allowed to decay, or may be swept away. Yet it is the important monuments that, owing to public opinion, are more likely to escape destruction.

6 (iii.) It is against preventable and wilful damage and destruction that the attempts at preservation are directed. Man is only able by foresight and knowledge to do his best to protect his work against other causes of destruction. He may use all the methods possible against fire, decay, lightning, earthquakes, and floods, and yet Nature will crumble, split, and destroy his work. Against the results of wars, religious fanaticism, or civil tumult he can as an individual do nothing. The adequate protection of buildings against fire belongs rather to the subject of the construction of buildings than their preservation. In connection with the latter the measures to be adopted are the isolation of the monument from surrounding risks and guarding the means of illumination and heating. Wood beams in chimney-flues[52] and stoves[53] in churches have been the cause of numerous fires. The best form of lighting is electric with the wiring in steel tubes. It is questionable if lightning conductors to a building without constant attention to the copper connections are not liable to cause more damage than that against which they are expected to guard. Fortunately earthquakes are not a factor to be taken into account in England: while the treatment of floods falls within the province of engineers, consisting, as it does, in confining river-banks and seeing that there are adequate channels to carry off the flood water.

6 (iv.) The decay of stonework due to the impurities of smoke and acid fumes in the atmosphere will probably not be arrested until by some means, town-planning schemes or otherwise, factories are banished to a limbo of their own. Much has been done of late years in attempting to find a preventive of decay in stone, but so far the results have not proved satisfactory. Baryta water[54] and the fluates of magnesium and zinc[55] have been recommended for limestones, but the difficulty is to impregnate thoroughly the stone. If this is not done, and it is very difficult with stone built into a building, the hardened skin will flake off. Limewash made from slaking lias lime in boiling water is no doubt a good preservative, but has the disadvantage of changing for the time being the venerable character of the old work. The fear where the stonework is much decayed of thoroughly dusting the stone with a brush before

[52] *Daily Telegraph*, 6th April 1912. "Mansion Fires"—Lake House, Wilts.

[53] *The Preservation of Churches from Fire*. Journal of the Royal Institute of British Architects, 11th November 1911.

[54] H. Redfern, F.R.I.B.A. Paper at the International Smoke Abatement Exhibition. *The Builder*, 29th March 1912.

[55] Dr. Friedrich Rathgen. *The Preservation of Antiquities*, translated by George A. and Harold A. Auden. (Cambridge, 1905.)

the application of the preservative is often the cause of the poor or even disastrous effects of preservatives, or even of nothing being attempted, the feeling being that more may be destroyed than retained. Cases have been known where the surface has been reduced three-eighths of an inch by three strokes of the brush. In the present state of knowledge with regard to stone preservative a cautious feeling in dealing with an old building is the right course. Waterproof mediums are not satisfactory in appearance, and only affect the surface of the stone, rendering it liable after a time to flake. The neglect of a small precaution has caused the ruin of much old stonework through the expansion due to rust of the iron cramps. The decay of timber through dry-rot is a fruitful source of ruin. The most effectual method of preserving wood is to creosote it. This, however, spoils its appearance for decorative purposes. An old method, the use of a solution of corrosive sublimate to coagulate the albumen in the wood after the affected parts are cut out, has lately been re-tried, and found so far satisfactory by the London County Council at Marble Hill, Twickenham. Very often old work which has been painted will be found to have become thoroughly rotten through the want of ventilation. Carving in this state has been preserved by impregnating it from the back with a solution composed of linseed-oil, litharge, camphor and red lead, to which is added beeswax dissolved in turpentine.[56] The result is of the nature of a cast of great hardness, the outer skin of which is the old paint and undestroyed wood, the inside being composed of the powder left by the worms solidified by the mixture.

6 (v.) The liability to a certain class of failure in buildings, while not preventable by anything that may be done to the building to protect it, yet may be prevented if the anticipated scheme likely to cause failure is not carried out. The withdrawal of water from the foundations by tube railways or sewers which, though not passing actually under the building, are sufficiently near to affect the foundations, is one such cause. The importance of this is so far recognised that any schemes likely to affect important monuments such as St. Paul's Cathedral are seriously considered in this connection before being allowed. Another cause would be due to the erosion of a river-bank by narrowing the channel up-stream or by dredging operations. Graves also dug close to the walls of a church will often cause failure.

[56] Henry Crace, *On the Restoration and Preservation of Wood Carvings*. R.I.B.A. Sessional Papers, 1856.

(*To be concluded.*)

EARLY RIB-VAULTED CONSTRUCTION IN ITALY.

By Arthur Kingsley Porter (New York).

[Note.—*The following article is a brief summary of some of the principal conclusions I have reached as a result of researches carried on in Italy since* 1908. *It is merely a preliminary publication, designed to call the attention of archæologists to a highly important group of hitherto either entirely or almost unknown Italian churches, during the not inconsiderable time that must elapse before I can put the results of my studies in final form. Lack of space has prevented me from printing the documents, or analysing in detail the stylistic peculiarities, upon which my ascriptions of date are based. In a few cases I am able to refer to a more or less complete discussion of these points that I have already published; in many others I have been forced to make my statements upon the basis of evidence which has not yet been printed. For such cases I can only ask the reader's patience and indulgence.—A. K. P., June* 1912.]

THE Romanesque rib-vaulted edifices of Northern Italy have long been the subject of violent archæological controversy. Ever since 1829, when Cordero * dared to assign San Michele at Pavia to the twelfth century, historians of architecture have been divided into two schools—the one convinced that the rib-vaulted edifices of Lombardy dated from the ninth, the eighth, the seventh century, or even remoter antiquity, while the other stoutly contended that they were erected after the year 1000, and should be assigned to the eleventh, twelfth, or even thirteenth century. In fact there is no epoch between the fourth and thirteenth centuries in which some scholar of reputation has not placed San Michele of Pavia. A divergence of opinion thus covering 900 years regarding the date of a much-studied and comparatively well-known monument is an anomaly in the history of art, the more so as this school of Romanesque construction is of admitted importance and interest, not only in itself, but because of its bearing upon the general history of mediæval architecture. It is generally conceded by archæologists to-day that the rib-vault was the generating principle, the central feature of the system of construction which dominated Europe from the thirteenth to the sixteenth century, and which we know by the name of Gothic. It therefore becomes a matter not merely of academic curiosity to determine whether to the Italians or to the French or to the English is due the credit of having discovered this construction.

Thanks to the researches of M. Lefèvre-Pontalis † and other French scholars, it is now beyond dispute that the rib-vault appeared in the Ile-de-France about the year 1100. Mr. Bilson would have us believe that it was known in England somewhat earlier than this, but even he does not claim that it was used before the last quarter of the eleventh century. To determine, therefore, whether the rib-vault originated in England or France and was subsequently imported into Italy, as most northern archæologists maintain, or whether, on the contrary, it originated in Italy, and was subsequently imported into France and England, as many Italian writers state, it is obviously necessary first of all to establish with precision the date of the earliest existing rib-vaulted constructions in Italy. Up to the present it has been impossible to do this satisfactorily on the basis of the evidence available on the subject. I have recently had the good fortune, however, to come across a number of unknown monuments and new documents that throw new light upon the troubled question of the chronology of Lombard architecture. Together with the monuments already known, these new monuments may be arranged in a sequence in which may be traced the rise, culmination, and decline of the Lombard style and its characteristic motives. Numerous points of chronological support are supplied by edifices of authenticated date, of which now we have happily no lack. By means of the method of comparison, it thus becomes possible to determine the chronology of undated monuments, such as, for example, Sant' Ambrogio at Milan and San Michele at Pavia. To give adequate study to each of the several hundred edifices comprising this series, and to explain the evidence for dating each of them, would far exceed the limits of the present article. I shall therefore merely indicate a few of the more important monuments, and try to trace in a very general, broad way the chronological development of the style.

I have found not the slightest evidence to lend support to that school of archæologists which believes that rib-vaults were erected in Lombardy before the year 1000. As Cattaneo * guessed, perhaps, rather than proved, the architecture of Northern Italy from the sixth to the tenth centuries was uniformly

* Cordero, Giulio Conte di S. Quintino, *Dell' italiana architettura durante la dominazione longobarda.* Brescia: Bettoni, 1829, 12mo.

† *L'Architecture Religieuse dans l'ancien diocèse de Soissons.* Paris: Plon, 1894, 2 vols. Folio.

* *L'architettura in Italia dal secolo VI. al mille circa.* Venezia: Tipografia Emiliana, 1888, 8vo. There is a French translation under the title, *L'Architecture en Italie du VI. au XI. siècle*: traduit par A. Cravellie. Venise, 1859, 8vo. There is also an English translation under title, *Architecture in Italy from the Sixth to the Eleventh Century*: translated by Countess Isabel Curtis. Venice: Cholmely in Bermani, 1889, 8vo.

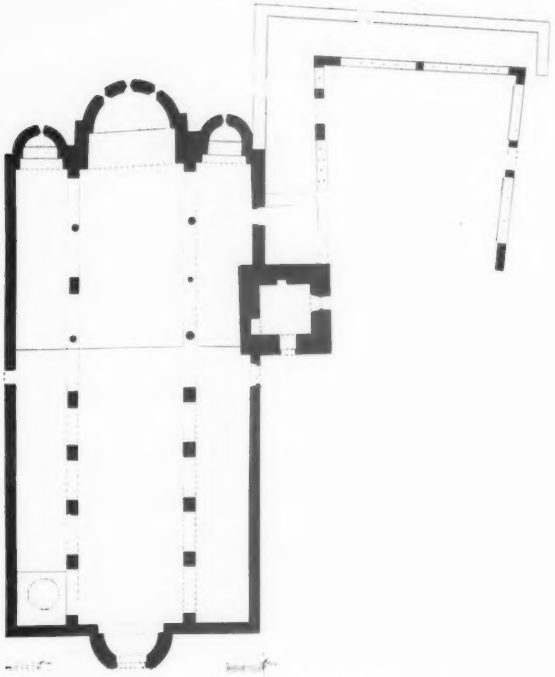

FIG. 1.—S. GIORGIO OF VALPOLICELLA: PLAN.
DRAWING OF A. COVINI.

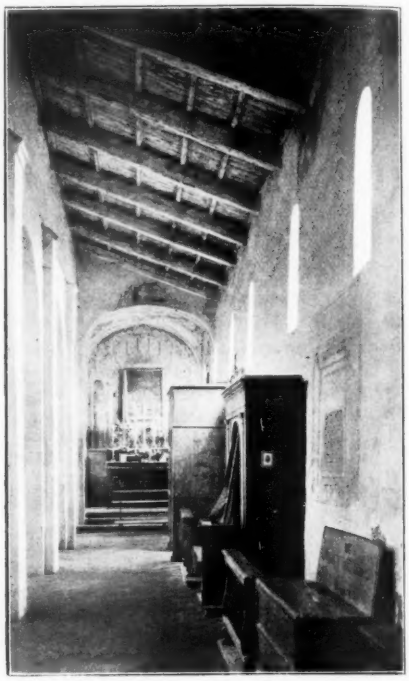

FIG. 3.—PIEVE OF BAGNACAVALLO: SOUTH SIDE AISLE.

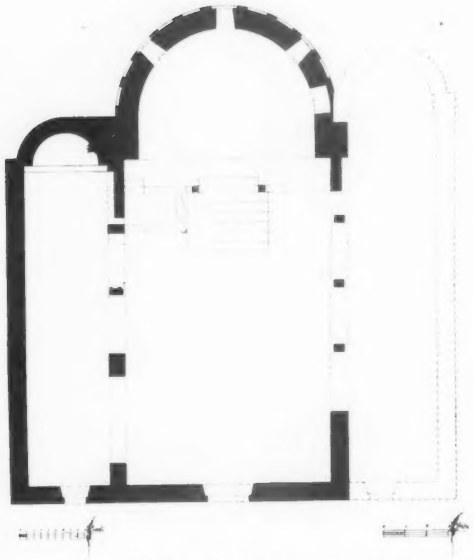

FIG. 2.—S. VINCENZO OF GALLIANO: PLAN.
DRAWING OF A. COVINI.

FIG. 4.—S. MARIA MAGGIORE OF LOMELLO: RUINS OF ANCIENT NAVE.

basilican or columnar. Vaults were employed only in circular edifices and in the choirs and crypts of basilicas, the naves and side aisles of the latter being invariably covered with wooden roofs. The list of extant edifices belonging to this period in Lombardy—as in fact everywhere in Europe—is meagre, nor have I been able to make any other additions to the roll of monuments already known than a number of crypts, capitals, and fragments of church furniture. However, there is no room for doubt upon the general structural characteristics of the style of this period. S. Giorgio of Valpolicella (fig. 1) marks the extreme point of development to which the basilica attained during the Carlovingian epoch. Square piers are here substituted for columns in certain of the supports, and there is a consequent tendency towards an alternate rhythm in the disposition of the plan. Farther than this architecture did not advance in Lombardy before the year 1000.

This is proved by the church of S. Vincenzo of Galliano (fig. 2), which was consecrated in 1007, as is known from contemporary inscriptions and frescoes. S. Vincenzo, like S. Giorgio, is a simple wooden-roofed basilica; the only point of structural advance which the former shows over the latter, is the fact that at S. Vincenzo the columns are all suppressed, the supports being uniformly piers of more or less irregular form, but generally square.

A step in advance is shown in the well-known Pieve of Bagnacavallo (fig. 3), a monument certainly about contemporary with S. Vincenzo of Galliano, although in the absence of documentary evidence it has been fantastically ascribed to the sixth century. Here, to strengthen the piers, buttresses were built against them on the side facing the side aisles. Really important progress in the art of building, however, appears to have been first made in the church of S. Maria Maggiore of Lomello (fig. 4), an edifice which, though it has hitherto escaped the notice of archæologists, must certainly rank among the most important and interesting Lombard Romanesque structures extant.* Unfortunately there is no documentary proof of the date of its construction; several peculiarities of the style, however, leave no doubt that it must have been erected about 1025. Lomello is therefore the earliest example in Lombardy, and so far as I know in Europe, of a nave spanned by transverse arches, and of side aisles groin-vaulted throughout. Although the transverse arches of the nave spring only from every other pier, the piers have all the same section, the intermediate ones being provided with a system continued to the roof, a motive, it will be remembered, of great importance in the Romanesque architecture of Northern Europe, and of which again I find no earlier example either north or south of the Alps. The piers of Lomello in section are simple cylinders on which are engaged the pilaster strips of the system, and may thus be considered as forming a step in advance of Bagnacavallo in the evolution of the compound pier. Lomello thus marks a remarkable advance over Galliano,an advance which at first sight might seem too great to have been accomplished in the brief score of years which separated the two structures. On closer study, however, it becomes evident that all the changes introduced in the structure of Lomello, radical as they seem, were in fact comparatively simple, and resulted, one and all, from the anxiety of the builders to economise wood. For this reason the side aisles were covered with groin-vaults, and transverse arches in stone were substituted for the heavy timbers of the nave roof that would have otherwise been required, and as corollaries to the transverse arches and vaults followed necessarily the modified section of the piers and the system.

The same anxiety to economise wood led the builders to try another interesting experiment in the church of Montalino, near Stradella (fig. 5). Here compound piers and a continuous system were essayed for the first time. It was evidently the intention to cover nave and side aisles with groin-vaults, but a settlement of the foundation seems to have dismayed the builders, and the vaults were never erected. The system is not alternate, and the compartments of the nave are very oblong. Documentary evidence for the date of this edifice, which has already been noticed by Cavagna Sangiuliani * and the Commendatore Rivoira,† is unfortunately lacking, but the monument was undoubtedly erected about the year 1035.

The ruined abbey of Sannazzaro Sesia was begun in 1040. I have recently published in *Arte e Storia* ‡ the documents which establish this date. The plan (fig. 6) closely resembles that of Montalino; there are the same compound piers, the same uniform system. At Sannazzaro Sesia, however, an important innovation was introduced. The nave was covered with rib-vaults. These, it is true, have perished; but the fact that they existed is proved by the profile of the system, by fragments of the vaults still in place, and by the well-preserved fragments of a similar rib-vault in the eastern narthex (fig. 7).

It is therefore evident that at the close of the first half of the eleventh century the rib-vault was not only known in Piemonte, but was erected over a nave of considerable size. With rib-vaults, com-

* I have published a monograph upon this edifice in *Arte e Storia*, Série V., Anno xxx., pp. 175 ff., 193 ff.

* *La chiesa di San Marcello in Montalino.* Sua conservazione nell' elenco dei monumenti nazionali. Pavia, Tip. del Corriere Ticinese, 1893. Pamphlet.

† *Le Origini della Architettura Lombarda.* Milano, Ulrico Hoepli, 1908, 4to. p. 214.

‡ Serie V., Anno xxx., pp. 295 ff., 321 ff., 366 ff.

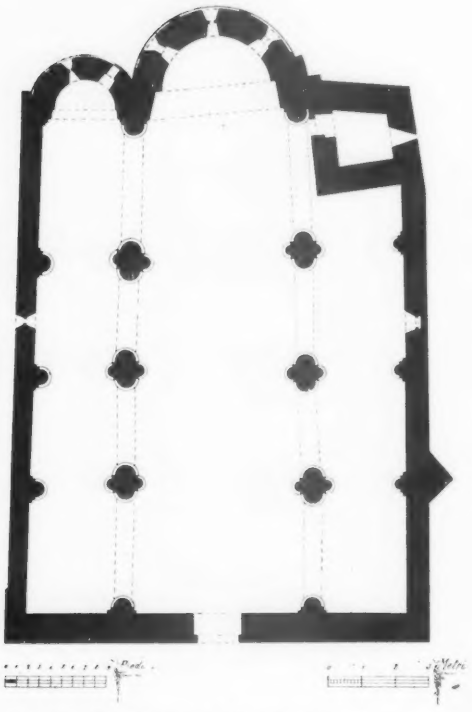

Fig. 5.—S. Marcello di Montalino at Stradella: Plan. Drawing of A. Covini.

pound piers, and continuous systems known and practised, there remained to be developed only one essential feature of the Lombard style—that is to say, the motive of alternating supports. This, it has been seen, had already been foreshadowed at Lomello; it was brought to perfection in a monument of the end of the first half of the eleventh century—S. Maria of Calvenzano. The nave was spanned by transverse arches, and the piers from which these arches sprang are heavier than the intermediate piers. There is even alternation of the aisle responds, those opposite the piers bearing the transverse arches being heavier than the others.

In all these monuments of the first half of the eleventh century there is evident a gradual and continuous evolution of ornament as well as of structure, showing all stages in the transition from the bare Carlovingian style to the rich ornamentation of the Lombard period. Especially noteworthy is the evolution of the arched corbel table which, contrary to what has frequently been written, does not appear in Lombardy in its developed form earlier than about 1040. The Lombard capital appears for the first time at Lodi Vecchio (fig. 8), an edifice in the different parts of which the evolution of the motive may be easily followed.

With all the various features of the Lombard style thus separately developed as early as 1050, it may be imagined that the builders were not slow to combine them. Although monuments of the third quarter of the eleventh century are scarce, and none of them is certainly dated, there can be little doubt that during these years was erected the greater part of S. Ambrogio of Milan. The style of this edifice is certainly more advanced than that of the monuments of the first half of the eleventh century; on the other hand it is less advanced than that of the churches of S. Stefano and S. Nazaro of Milan, both begun in 1075. To the last quarter of the eleventh century and early years of the twelfth century doubtless belongs S. Michele of Pavia.

That S. Ambrogio, S. Michele, the Chiesa d'Aurona, and the other famous monuments of the Lombard style are really of this epoch is proved not only by the long list of authentically dated churches of the first half of the eleventh century to which they form the logical sequel, not only by their resemblance to S. Stefano and S. Nazaro of Milan and other dated buildings of the second half

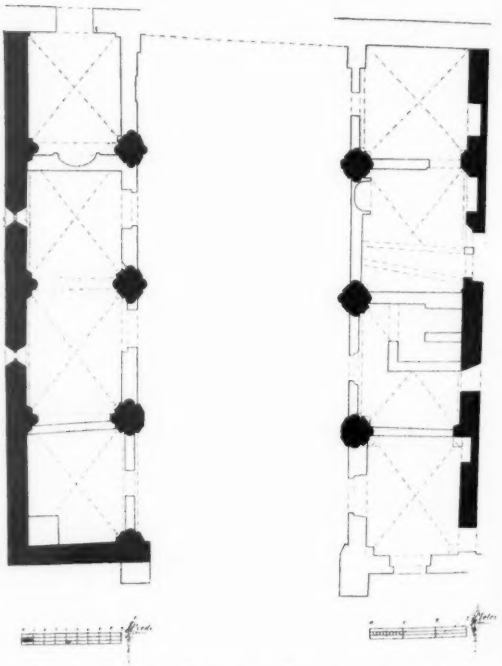

Fig. 6.—Badia at Sannazzaro Sesia: Plan of Ruins. Drawing by A. Covini.

FIG. 7.—BADIA AT SANNAZZARO SESIA: REMAINS OF RIB VAULT OF 1040.

of the eleventh century, but by the fact that they are obviously less advanced than a very large number of dated edifices of the first half of the twelfth century. Lack of space makes it impossible even to mention the greater number of these; one typical example, however, will serve to illustrate the character of all. The church of S. Savino at Piacenza (fig. 9), which has never been adequately described,* was consecrated in 1107; notwithstanding an unfortunate modern restoration it is perhaps the best preserved of all Lombard edifices, and from any point of view deserves to rank with S. Ambrogio of Milan and S. Michele of Pavia, as among the most venerable and interesting extant Romanesque monuments of Northern Italy. That the other two edifices of the triad are earlier than S. Savino is demonstrated by the more advanced structure of the latter. The gallery is omitted, and the nave vaults are reinforced by buttresses far more Gothic in character than any extant in Milan or Pavia. Moreover, in the western bay, evidently the latest portion of the edifice, rib-vaults are abandoned and groin-vaults substituted, precisely as happened in several other Lombard monuments, which have always been recognised as more advanced in style than S. Ambrogio or S. Michele. Finally, the ornament of S. Savino is obviously intermediate between that of S. Michele and S. Pietro in Ciel d'Oro of Pavia, a church which it is known was consecrated in 1129.

Even more striking confirmation of the early date of Lombard rib-vaults is supplied by a most important and hitherto practically unknown group of churches at Corneto-Tarquinia, in Umbria, near Civita Vecchia. The principal member of this group is the basilica of S. Maria di Castello (fig. 10). This church forms a regular museum of inscriptions of all ages, by means of which it becomes possible to put a date on almost every stone of the edifice. Yet no historian of architecture, no writer on art, has published a single view of the building or given even a cursory description of the architecture.† The edifice is a characteristic Lombard church with alternate system and rib-vaults throughout. It was begun in 1122 and completely finished by the middle of the twelfth century, though subsequently remodelled. When we reflect that rib-vaults were not erected over naves in the Ile-de-France until about 1125, the significance of this example in central Italy becomes apparent.

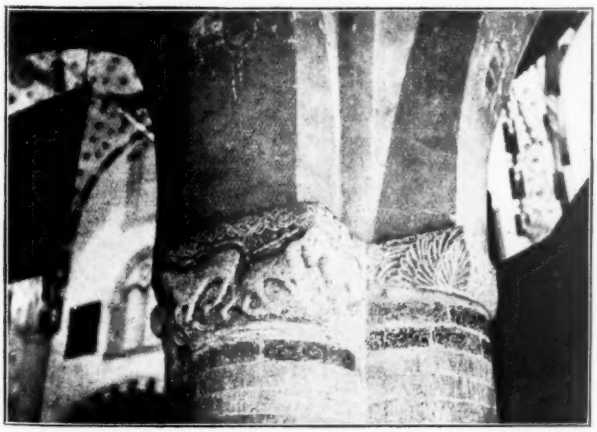

FIG. 8.—S. BASSIANO AT LODI VECCHIO: CAPITAL OF *c.* 1050, SHOWING TRANSITION TO LOMBARD STYLE.

The chief interest of S. Maria di Castello, however, is that, by a comparison of style, it makes it possible to assign dates to the large and vastly important series of Romanesque monuments of Corneto. These are up to the present entirely unknown, but I

* I shall shortly publish a monograph on this monument in the *American Journal of Archæology*.

† I have published an article on this church in *Arte e Storia*, Serie V., Anno xxxi., pp. 139 ff., 169 ff.

have no doubt will some day be accorded the place they merit among the most interesting remains of mediæval architecture in all Italy. Three—the churches of S. Giacomo, the Annunziata and S. Giovanni—must certainly be older than S. Maria, and hence anterior to 1122, and and at least as early as the third quarter of the eleventh century.

These few examples of rib-vaulted edifices of the eleventh and early twelfth centuries, selected from a great number, for the most part still unknown, which might be named, are sufficient, I think, to

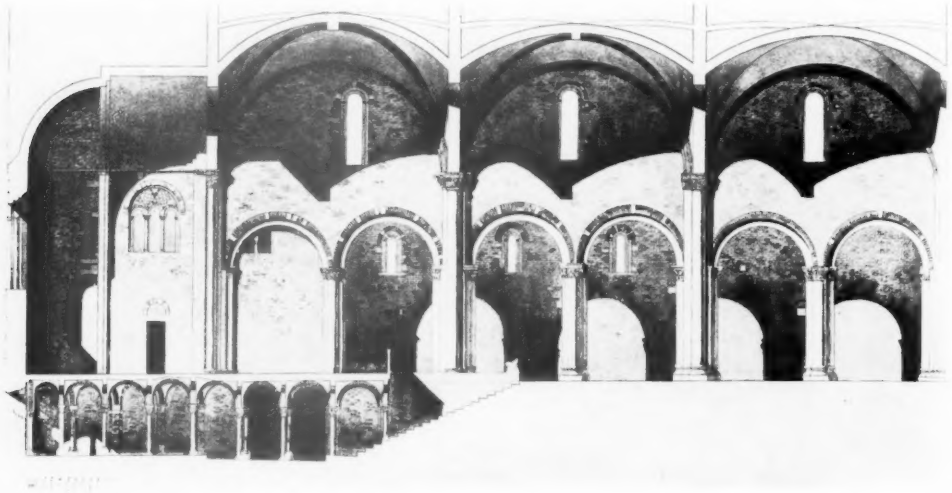

Fig. 9.—S. Savino at Piacenza: Section of Church Consecrated in 1107. Drawing of A. Covini.

S. Giacomo cannot have been erected later than 1090. All these churches are rib-vaulted throughout, and all, including S. Giacomo (fig. 11), show evident imitation of Lombard edifices of the type of S. Ambrogio. If, therefore, the Lombard style was copied in central Italy in 1090, it must have originated in Lombardy considerably before this, show that the chronology of Lombard architecture should no longer be a matter of conjecture and dispute. Instead of S. Ambrogio, S. Michele, and a few similar edifices of unknown date standing isolated by themselves, leading out of nothing, developing into nothing, we have in the Lombard style a long series of monuments, not a few of

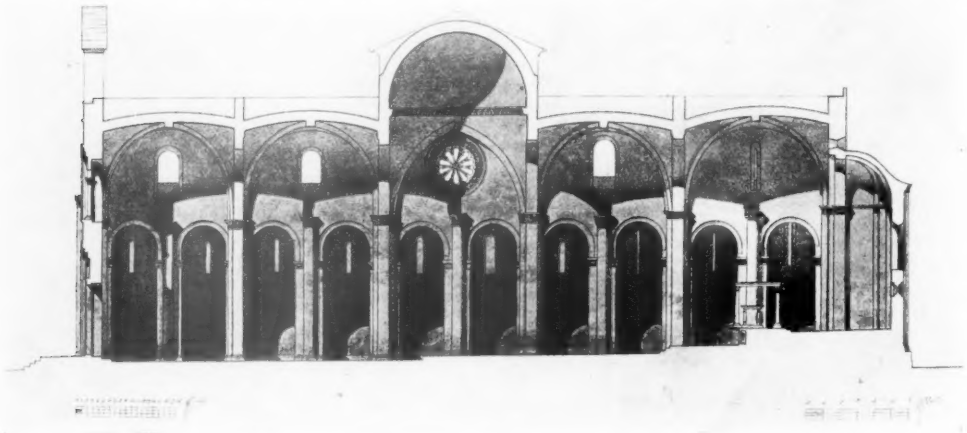

Fig. 10.—S. Maria di Castello at Corneto Tarquinia, begun 1122: Section drawn by A. Covini.

which are authentically dated, fitting in, each with the other, to form a logical and continuous evolution. The origin, the development, the decline of each characteristic of the style may be traced and dated. Lombard architecture is not a sporadic, lawless appearance; it presents a growth as steady, as continuous as that of Gothic architecture. The laws of its archæology are easily to be deduced from its remaining monuments, and these laws once studied, it is possible to determine within a few years the date of a Lombard building from the mere inspection of its style, as accurately as it is possible to determine by a similar method the date of a Gothic edifice. It is clear that the Lombard builders erected rib-vaults as early as the middle of the eleventh century, and hence before such constructions appeared in France or England.

It is a most surprising fact that the earliest rib-vaults in Lombardy were erected over naves. In France, it will be remembered, early rib-vaults were invariably constructed over areas of small dimensions, in side aisles or under towers, and only at a comparatively late date were naves vaulted.

The explanation lies in the divergent building traditions of Italy and France. The Lombard builders had inherited from the Roman and Byzantine architects the art of constructing vaults with a minimum of centering. Domed groin-vaults, introduced by the Byzantine architects in S. Vitale of Ravenna and elsewhere, continued to be erected in Italy throughout the Dark Ages. By means of doming, the builders were able to erect groin-vaults with the aid of a centering consisting merely of a wooden arch following the lines of the groins. Only for the uppermost courses was the use of a cerce perhaps necessary. The north Italian builders in the eleventh century had thus been accustomed for centuries to build groin-vaults without a solid centering.*

What happened when the rib-vault was invented, possibly at Sannazzaro Sesia, was merely this. The builders wished to erect a vault of considerable dimensions with a minimum of centering. They would have been able to erect domed groin-vaults in the usual way with two wooden arches; the vaults being large, however, this centering would have had to be heavy and, in a region where wood is very scarce, expensive. The builders consequently hit upon a very simple device. They erected very light wooden arches, sufficient not to support the entire vault, but merely to serve as centering for two arches in brick, which we may as well call by their proper name, diagonal ribs. The ribs when once completed were amply strong enough to serve as a centering for the vaults. Thus

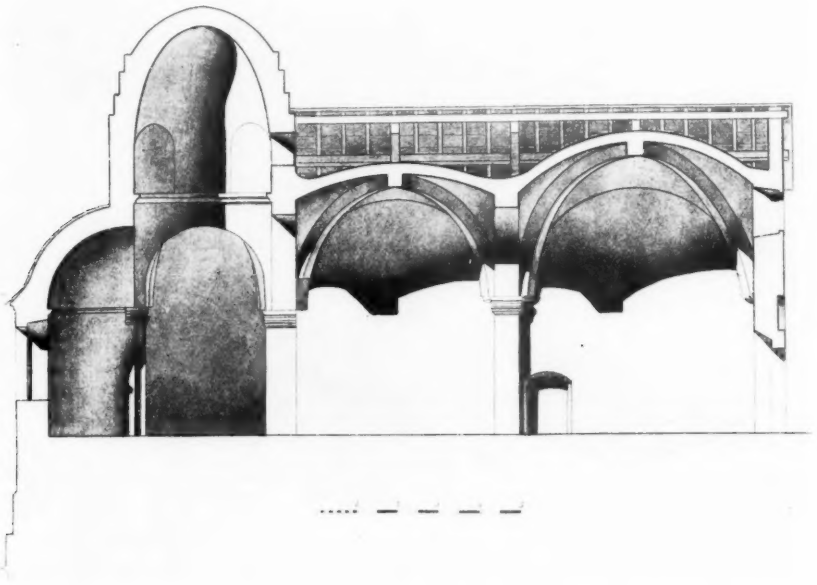

Fig. 11.—S. Giacomo of Corneto Tarquinia, *c.* 1090: Section drawn by A. Covini.

* I have developed this point in a monograph on *The Construction of Lombard and Gothic Vaults*. New Haven: Yale University Press; and Oxford: Henry Frowde, 1911. 8vo.

the latter were erected almost without the use of a temporary wooden substructure.

In Lombardy rib-vaults were never used except over spaces of large dimension, where domed groin-vaults could not be erected without the use of an unduly heavy centering. The desire to economise centering was the sole reason the rib-vault was invented in Italy, and the sole reason it was employed during the eleventh and twelfth centuries.

Before the introduction of the rib-vault, the French builders had never erected vaults without a full centering in wood. Not one of the various devices known to Roman and Byzantine builders to compass this end survived north of the Alps. About the year 1100, however, whether urged by a special scarcity of wood or by a general desire for economy, the French builders began to imitate Italian methods of construction. The domed groin-vault and the rib-vault both appear in their edifices. The former, successful in Italy when constructed of brick, did not adapt itself well to stone, the material almost exclusively used in France. It was hence abandoned in favour of the rib-vault, which, after a long period of experiments, was developed and perfected with results which are familiar to all. Throughout the Gothic period, however, the rib-vault continued to be erected without other centering in wood than a light support for the ribs and a cerce for the uppermost courses. It was invented in Lombardy as a device to economise centering, and it was thence borrowed by the French and developed into the manifold forms it assumed during the transition period, always with the same end in view.

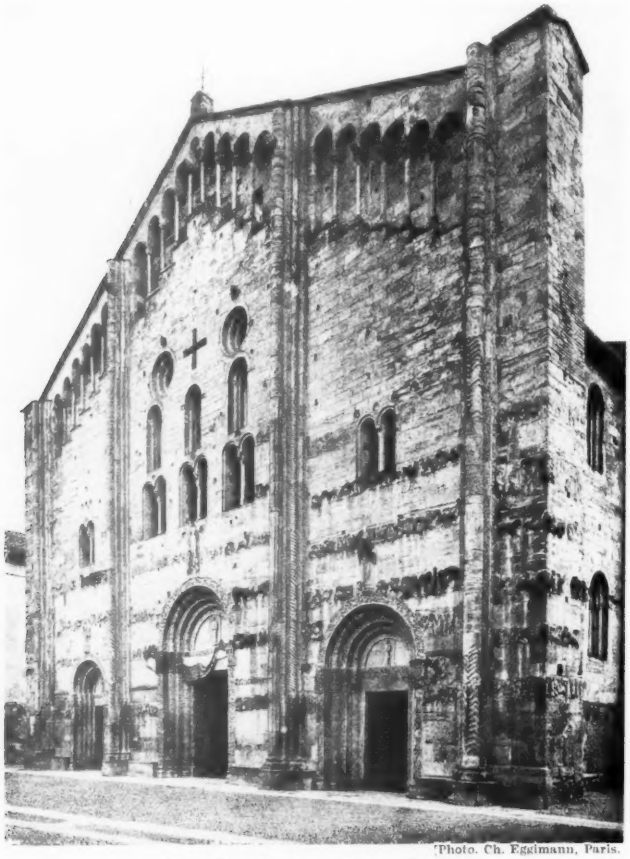

Photo. Ch. Eggimann, Paris.

SAINT-MICHEL, PAVIA: WEST FRONT.

Reduced from a Plate in M. Ch. Eggimann's *L'Art Roman en Italie*, by kind permission of the publishers, Librairie Centrale d'Art et d'Architecture, Paris.

9 CONDUIT STREET, LONDON, W., 14*th June* 1913.

CHRONICLE.

The Annual Elections.

At the Business General Meeting held on Monday, 9th June, the Officers, Council, and Standing Committees for the Session 1913–14 were declared duly elected in accordance with the Scrutineers' Reports as follows :—

THE COUNCIL.

PRESIDENT.—Reginald Blomfield, A.R.A.

VICE-PRESIDENTS.—Alfred William Stephens Cross, M.A. Cantab. ; George Hubbard, F.S.A. ; Henry Vaughan Lanchester ; Ernest Newton, A.R.A.

PAST PRESIDENTS.—Thomas Edward Collcutt ; Leonard Stokes.

HON. SECRETARY.—E. Guy Dawber.

MEMBERS OF COUNCIL.—Harry Percy Adams ; Walter Cave ; Thomas Edwin Cooper ; H. P. Burke Downing ; William Adam Forsyth ; Henry Thomas Hare ; Gerald Callcott Horsley ; Arthur Keen ; Charles Stanley Peach ; Sydney Perks, F.S.A. ; Charles Henry Bourne Quennell ; Edwin Alfred Rickards ; Herbert Duncan Searles-Wood ; Walter John Tapper ; Septimus Warwick ; William Henry White ; Edmund Wimperis ; William Woodward.

ASSOCIATE-MEMBERS OF COUNCIL.—Robert Atkinson ; George Leonard Elkington ; Kensington Gammell ; Sidney Kyffin Greenslade ; Edwin Gunn ; Edwin Stanley Hall, M.A. Oxon.

REPRESENTATIVES OF ALLIED SOCIETIES.—John Brooke (Manchester Society of Architects) ; George Hastwell Grayson, M.A. Cantab. (Liverpool Architectural Society) ; Arthur Henry Hind (Leicester and Leicestershire Society of Architects) ; William Milburn (Northern Architectural Association) ; Albert Edward Murray (Royal Institute of the Architects of Ireland) ; George Herbert Oatley (Bristol Society of Architects) ; Alexander Nisbet Paterson, M.A., A.R.S.A. (Glasgow Institute of Architects) ; Ernest Richard Eckett Sutton (Nottingham Architectural Society) ; Adam Francis Watson (Sheffield Society of Architects).

REPRESENTATIVE OF THE ARCHITECTURAL ASSOCIATION. William Curtis Green.

THE STANDING COMMITTEES.

ART.—*Fellows* : Edward Guy Dawber ; William Adam Forsyth ; John Alfred Gotch, F.S.A. ; Henry Thomas Hare ; Gerald Callcott Horsley ; Henry Vaughan Lanchester ; William Richard Lethaby ; Halsey Ralph Ricardo ; Henry Heathcote Statham ; Walter John Tapper.—*Associates* : Robert Atkinson ; Matthew James Dawson ; Sidney Kyffin Greenslade ; Alfred Wyatt Papworth ; Philip Webb ; Arthur Needham Wilson.

LITERATURE.—*Fellows* : David Theodore Fyfe ; David Barclay Niven ; George Halford Fellowes Prynne ; Harry Sirr ; Richard Phené Spiers, F.S.A. ; Charles Sydney Spooner ; Charles Harrison Townsend ; Francis William Troup ; Edward Prioleau Warren, F.S.A. ; Paul Waterhouse, M.A. Oxon.—*Associates* : Martin Shaw Briggs ; Walter Millard ; William Godfrey Newton, M.A. Oxon. ; Horatio Porter, M.A. Cantab. ; Charles Edward Sayer ; William Henry Ward, M.A. Cantab.

PRACTICE.—*Fellows* : Max Clarke ; Herbert Osborn Cresswell ; Matt. Garbutt ; Edward Greenop ; George Hubbard, F.S.A. ; Sydney Perks, F.S.A. ; Herbert Duncan Searles-Wood ; Alfred Saxon Snell ; William Henry White ; William Woodward.—*Associates* : Horace William Cubitt ; Percival Maurice Fraser ; Kensington Gammell ; Edwin Gunn ; Charles Edward Hutchinson ; Herbert Shepherd.

SCIENCE.—*Fellows* : Alfred Conder ; William Edward Vernon Crompton ; Bernard Dicksee ; Frederic Richard Farrow ; Ernest Flint ; George Hornblower ; Alan Edward Munby, M.A. Cantab. ; Charles Stanley Peach ; Ravenscroft Elsey Smith ; Robert Watson.—*Associates* : Robert John Angel, M.Inst.C.E. ; William Robert Davidge, Assoc. M.Inst.C.E. ; George Leonard Elkington ; Charles John Marshall ; Digby Lewis Solomon, B.Sc. ; Ernest Alexander Young.

AUDITORS.—John Hudson ; William Henry Burt.

The Scrutineers' Reports, giving details of the voting, form part of the Minutes, pp. 375, 376.

The Annual Dinner.

The Annual Dinner of the Royal Institute took place at the Whitehall Rooms, Hôtel Métropole, on Wednesday, 4th June, the President, Mr. Reginald Blomfield, A.R.A., presiding. Covers were laid for 165 guests, but Lord Milner, who had intended to be present and to respond to the toast of "The Houses of Parliament," was unavoidably prevented at the last moment, and the task of responding to the toast was kindly undertaken by Lord Saye and Sele. At the high table on the President's right were the Lord Mayor, Lord Saye and Sele, Sir Thomas Barlow, Bart., K.C.V.O., President of the Royal College of Physicians, Sir T. G. Jackson, Bart., R.A., Dr. Donaldson, Vice-Chancellor of Cambridge University, Sir A. Selby-Bigge, K.C.B., Permanent Secretary of the Board of Education, Sir Thomas Brock, K.C.B., R.A., Mr. Frank Dicksee, R.A., Sir Alfred East, A.R.A., President of the Royal Society of British Artists, Sir Alfred Keogh, K.C.B., Rector of the Imperial College of Science and Technology, Sir W. Goscombe John, R.A., Mr. T. E. Collcutt, Past President R.I.B.A., and Mr. Sheriff Bower. On the President's left were Sir Rickman Godlee, Bart., President of the Royal College of Surgeons, Sir Archibald Geikie, K.C.B., President of the Royal Society, Sir Wm. Richmond, K.C.B., R.A., Mr. Lionel Earle, C.B., Secretary of H.M. Office of Works, Sir Frank Short, R.A., President of the Royal Society of Painter Etchers, Sir George Frampton, R.A., Mr. A. S. Cope, R.A., Sir Ernest George, A.R.A., Past President R.I.B.A., Mr. Basil Champneys, Mr. R. Elliott Cooper, President of the Institution of Civil Engineers, Mr. Alder-

man and Sheriff Cooper, Mr. W. E. Woolley, President of the Surveyors' Institution, and Mr. Ernest J. Brown, President of the Institute of Builders. Presiding at the six lower tables were the Vice-Presidents, Mr. Ernest Newton, A.R.A., Mr. E. Guy Dawber, Mr. Alfred W. S. Cross, and Mr. George Hubbard, F.S.A.; and Mr. J. Alfred Gotch, F.S.A., and Mr. James S. Gibson. The following is an alphabetical list of those present :—

Mr. Maurice B. Adams [*F.*]; Mr. Percy Adams [*F.*]; Mr. P. T. Adams [*A.*]; Dr. H. K. Anderson, Master of Caius College, Cambridge; Mr. T. M. E. Armstrong; Mr. R. Frank Atkinson [*F.*]; Mr. Francis Plews Bacon, Master of the Vintners' Company; Sir Thomas Barlow, Bart., K.C.V.O.; Mr. Mark Barr; Mr. Ernest R. Barrow [*F.*]; Mr. W. C. Beetles; Mr. Arthur Bentley [*Licentiate*]; Mr. Reginald Blomfield, A.R.A., *President*; Mr. Sheriff Bower; Mr. C. W. Bowles [*Licentiate*]; Sir Thomas Brock, K.C.B., R.A.; Mr. Ernest Brown, President of the Institute of Builders; Mr. J. Annan Bryce, M.P.; Mr. Edgar Bundy; Dr. J. J. Burnet, A.R.S.A. [*F.*]; Sir David Burnett, the Lord Mayor; Sir Edward Busk; Mr. Joseph Causton, Master of the Skinners' Company; Mr. E. K. Chambers, C.B.; Mr. F. Dare Clapham [*F.*]; Mr. Basil Champneys; Mr. Max Clarke [*F.*]; Mr. Felix Clay [*Licentiate*]; Mr. Thomas E. Collcutt [*F.*]; Mr. W. R. Colton, A.R.A.; Mr. Alfred Conder [*F.*]; Mr. Alderman and Sheriff Cooper; Mr. R. Elliott Cooper; Mr. T. Edwin Cooper [*F.*]; Mr. A. S. Cope, R.A. [*Hon. A.*]; Mr. Alfred W. S. Cross [*F.*], *Vice-President* R.I.B.A.; Mr. W. R. Davidge [*A.*]; Mr. E. Guy Dawber [*F.*], *Vice-President* R.I.B.A.; Mr. C. J. Dawson [*F.*]; Mr. Walter Dewes [*Licentiate*]; Mr. Frank Dicksee, R.A. [*Hon. A.*]; Colonel G. A. H. Dickson, M.V.O.; Rev. S. A. Donaldson, D.D.; Mr. Lionel Earle, C.B.; Sir Alfred East, A.R.A. [*Hon. A.*]; Mr. V. A. Edlin [*Licentiate*]; Mr. H. England; Mr. J. A. Eshelby; Mr. Frank Fox [*A.*]; Sir George Frampton, R.A. [*Hon. A.*]; Mr. P. M. Fraser [*A.*]; Mr. Patrick Gardiner; Sir Archibald Geikie, K.C.B.; Sir Ernest George, A.R.A. [*F.*]; Mr. James S. Gibson [*F.*]; Mr. Herbert Gilbey; Sir Rickman Godlee, Bart.; Mr. J. Alfred Gotch, F.S.A. [*F.*]; Mr. W. Curtis Green [*F.*], President of the Architectural Association; Mr. Edward Greenop [*F.*]; Mr. Alderman Grigg; Mr. L. Rome Guthrie [*A.*]; Mr. Stanley Hall [*A.*]; Mr. E. Haslehurst; Mr. J. C. Hanson, Master of the Ironmongers' Company; Mr. Ewen Harper [*F.*]; Mr. George Hornblower [*F.*]; Mr. Gerald C. Horsley [*F.*]; Mr. George Hubbard, F.S.A. [*F.*]; Dr. W. L. Hubbard; Mr. John Hudson [*F.*]; Mr. A. Edward Hughes [*F.*]; Mr. Hughes; Sir T. G. Jackson, Bart., R.A.; Mr. Cecil F. J. Jennings; Mr. J. J. Joass [*F.*]; Sir W. Goscombe John, R.A. [*Hon. A.*]; Sir Alfred Keogh, K.C.B.; Mr. Sydney D. Kitson [*F.*]; Mr. Walter Lawrence, jun., President of the London Master Builders' Association; Mr. Percy W. Lovell [*A.*]; Mr. Edwin L. Lutyens, A.R.A. [*F.*]; Mr. J. Y. W. MacAlister, F.S.A.; Mr. Ellis Marsland; Mr. A. W. Martyn; Mr. H. E. Mathews [*F.*]; Mr. J. Douglass Mathews [*F.*]; Professor Gerald Moira [*H.A.*]; Mr. Alfred Aylett Moore; Mr. Albert W. Moore [*F.*]; Mr. George H. Morice, Master of the Grocers' Company; Mr. Spencer W. Morris, Master of the Carpenters' Company; Mr. Alan E. Munby [*F.*]; Mr. J. Munro; Mr. Albert E. Murray [*F.*], R.H.A., President of the Royal Institute of the Architects of Ireland; Mr. G. P. Nash; Mr. Ernest Newton, A.R.A. [*F.*]; Mr. H. A. Newton; Mr. W. G. Newton [*A.*]; Mr. J. Coulson Nicol [*A.*]; Mr. Harold Oakley [*Licentiate*]; Mr. C. Stanley Peach [*F.*]; Mr. Sydney Perks, F.S.A. [*F.*]; Mr. S. Perkins Pick [*F.*]; Professor Beresford Pite [*F.*]; Mr. F. W. Pomeroy, A.R.A. [*Hon. A.*]; Mr. E. Turner Powell [*F.*]; Mr. J. J. Redding; Sir Wm. Richmond, K.C.B., R.A. [*Hon. A.*]; Mr. E. A. Rickards [*F.*]; Mr. W. E. Riley [*F.*]; Lord Saye and Sele; Sir Amherst Selby-Bigge, K.C.B.; Mr. Evelyn Shaw; Mr. Herbert Shepherd [*A.*]; Sir F. Short, R.A.; Mr. Samuel G. Short [*Licentiate*]; Mr. John W. Simpson [*F.*]; Mr. John Slater [*F.*]; Mr. F. Danby Smith [*A.*]; Mr. Lewis Solomon [*F.*]; Mr. G. Gordon Stanham; Mr. C. A. L. Sutton [*A.*]; Mr. Ernest R. Sutton [*F.*], President of the Notts Society of Architects; Mr. Arthur Sykes [*F.*]; Mr. Augustus W. Tanner [*A.*]; Mr. Walter J. Tapper [*F.*]; Mr. Wm. H. Thomas; Mr. Percy B. Tubbs [*F.*], President of the Society of Architects; Mr. F. G. Waddell-Dudley; Colonel Warden; Mr. Edward Warren, F.S.A. [*F.*]; Mr. Hugh Watkins; Mr. W. Henry White [*F.*]; Mr. Herbert Wigglesworth [*F.*]; Mr. H. W. Wills [*F.*]; Mr. Cyril Wintle, Master of the Merchant Taylors' Company; Mr. F. Derwent Wood, A.R.A.; Mr. Chas. Woodward [*A.*]; Mr. Frank Woodward; Mr. Wm. Woodward [*F.*]; Mr. W. Edward Woolley; Mr. F. R. Yerbury, Secretary of the Architectural Association; Mr. E. A. Young [*A.*]; Mr. R. M. Young [*F.*]; Mr. Ian MacAlister, Secretary, and other members of the staff.

The usual loyal toasts, proposed by the President, were enthusiastically honoured.

Mr. J. S. GIBSON [*F.*] proposed "The Houses of Parliament." He said it was peculiarly fitting that architects should drink most heartily to this toast. In the first place, they all admired and appreciated the buildings in which Parliament carried on its great work. In the second place, there was something of an analogy between the profession of architecture and the profession (if he might call it so) of government. Good government, stable government, the making of laws which were to stand for all time, must be founded on a sure foundation of equity, as was only paralleled by the sure foundation on which any great work of architecture was to be built. Again, they found that the work of politicians necessitated that equality of treatment of all the individuals who made up the nation—that impartiality which was necessary to do justice all round. They found also the necessity of utility in the work of politicians no less than in the work of architects. They found, probably, the politician of to-day very much hampered and harassed by the thousand-and-one necessities and claims of modern life; and these the politician had to reconcile as best he could, and frame laws which would be equitable to all. The architect had also to deal with the requirements of the multitudinous bodies dealing more or less with building—he would not say with architecture—and he had to reconcile these with the many and varied and difficult matters which were brought before him by his clients; and in reconciling these he had to give evidence of a skill and manipulation, of fitting one thing in with another, which was sometimes paralleled by the modern politician. Then in the fact that architecture contributed in some small way to the adornment and amenities of life by making our cities more beautiful, and by making the homes of the people comfortable and more attractive—so also the work of the politician had for its aim and object the advancement of the human race. In coupling with the toast the name of Lord Saye and Sele, he hoped to hear from the responder some words, not as a professional politician, but as an amateur critic of architecture, in which he had probably displayed as keen and lively an interest as in the work done on the Embankment.

Lord SAYE AND SELE, responding in a humorous speech, reminded the company that Lord Milner was "billed" to respond for this toast, and that he (the

speaker) was only called in at the last moment as a sort of "locum tenens." Under these circumstances, although he took the greatest interest in architecture, at this short notice he must decline the invitation of the last speaker, and would refrain from inflicting upon them anything in the nature of an architectural speech. Perhaps it was a little brutal to ask a member of the House of Lords to respond for the House of Commons. He did not wish the latter august assembly any harm, but at the same time if a bargee cruising down the Thames could stop by the Terrace of the House of Commons and take all the members away for a year's holiday he did not think any harm would be done, and in saying that he thought he had responded for the House of Commons. As regards the House of Lords, there must be some good in that body, for a great poet once wanted to describe Mr. Roosevelt, and amongst the attributes with which he wished to endow him he referred to those of two noble Lords as follows:—

> "A touch of Lord Cromer, but only a touch;
> A touch of Lord Curzon, but not very much;
> A mixture of Bismarck and Emperor Will,
> Of Nelson, Napoleon, and Buffalo Bill"!

THE PRESIDENT, proposing the toast of "The Lord Mayor, the Sheriffs, and the Corporation of the City of London," said that this was a toast which was always received with enthusiasm in gatherings of that sort, and the reason was that we regard our Lord Mayor and the Corporation, not merely with esteem, but with feelings of affection. He could no more imagine London going on without the Lord Mayor and the Corporation than he could imagine London going on without the Bank of England. But when we considered the age of these institutions, compared with the Lord Mayor the Bank was but a thing of yesterday. He had recently looked into this matter of the institution of the Lord Mayor, and found that in the twelfth century the citizens of London set up a Lord Mayor of their own, but unfortunately for them they lived in the reign of Richard Cœur-de-Lion, and he on his return from Palestine, stamped on what they had done, and that was the end of their efforts for a time. But fifteen years after—in the year 1215, when Magna Charta was established—the citizens of London established their right to their Mayor, and the courage and independence which they showed then had been the keynote of the history of the Empire and of the Corporation of London ever since. It was sometimes said that these great institutions were a sort of close affair, but that was miles off the mark, for the office of Lord Mayor was one of the most democratic in the world because it was reached by means of a progressive series of elections; and if they looked back on the history of the past they would find that a spirit of independence always actuated them. In the eighteenth century, for example, when the great Lord Chatham was ejected unscrupulously from office, the City replied by conferring on him the freedom of the City. A few years after, when John Wilkes was active, and a systematic prosecution was organised against him, he was made Sheriff of London; and those of them who had enjoyed the hospitality of the Mansion House would recollect that fine gold cup, the Oliver Cup, which commemorated a very spirited resistance on the part of the City authorities to the aggression of the House of Commons. He had referred to the hospitality of the City of London, but there was another form of hospitality, on a finer scale—namely, the hospitality dispensed by the work of the Lord Mayor and the Corporation in public life. On all great occasions of sorrow and rejoicing, on all great national questions and movements of the day, they looked to the Lord Mayor to help them, and the hospitality of the Mansion House was never denied to any worthy cause. He thought that that hospitality—the permission which was given by the Lord Mayor for the use of the Mansion House on these great occasions—was symbolical of the relation of the Lord Mayor, not only to the citizens of London, but to the wider circle of his fellow-countrymen. The Institute was also fortunate in having as guests some of the representatives of the great City Companies so intimately connected with the Corporation of London. Here, again, they had the same sagacious application of a great tradition to modern conditions. These City Companies, started originally to protect and develop specific industries, had advanced far beyond that point: they employed their resources for all worthy charities and educational causes, and this, he thought, was the source of their permanent vitality, of the high place they occupied in the esteem not only of Londoners but of all thoughtful men who studied the facts of the case. He had the pleasure of coupling with the toast the name of the Lord Mayor himself, and as all of them were acquainted with the admirable qualities of the Lord Mayor and the efficient way in which he discharged the duties of his office, he (the speaker) need make no attempt to paint the lily. He had had the pleasure of being present at meetings when Sir David Burnett presided, and had observed that he always showed great sagacity and shrewdness and had an extraordinary knack of hitting the nail on the head. The efforts he had made to preserve to the citizens of London the Crystal Palace was one instance amongst many of the single-minded and highly disinterested sense of duty which inspired the Lord Mayor, the Sheriffs and the Corporation of London in the discharge of the duties of their high office. He therefore had much pleasure in proposing the toast, coupled with the name of Sir David Burnett.

THE LORD MAYOR, in responding, said that the President had very justly said that the Corporation which he (the speaker) had the honour to represent was a very ancient body, perhaps the most ancient in the kingdom—the mother of corporations, with old traditions which were preserved to this day, and with quaint ceremonies which did not in any way detract from the efficient discharge of their work as a municipal authority. The President had rightly observed that the Corporation of London was the most democratic municipal institution in the Empire. The members were elected annually, and he and all other Lord Mayors before reaching the position which he occupied that evening, had to fight many contested elections as Common Councillor, as Alderman, and as Sheriff. The municipal work of the Corporation was exceedingly well and efficiently performed, and he was glad to be able to testify that that quality was by no means limited to the City of London, for municipal work throughout the country at the present time was most ably performed. Wherever one went in any part of the kingdom one found that the municipal authorities were doing all in their power to improve their cities and towns. Slums were disappearing, and were being replaced by healthy dwellings and broad streets; old thoroughfares were being improved and buildings were being erected, healthy, convenient, and beautiful to the eye. And the City of London, he was glad to recognise, owed much to

the architects, not only because they had beautified our streets and public buildings, but also because of the utilitarian part of their work. By their ability and skill in economising space and providing convenient arrangements, they had largely increased the rateable value of property; and he could say, for the encouragement of his architect friends, that there was no question that there would be great scope for the architect in the future because of the way he added to the welfare of the people by beautifying their towns and residences. The President had very kindly made some personal references to him (the speaker). He could only say that he realised to the fullest extent, and intended to maintain to the utmost of his ability, the dignity and traditions of his office, and he should utilise to the utmost the many opportunities which that office afforded for useful public work. The President had also referred to the Mansion House as being the home of charity, philanthropy, education, and other works for the betterment of the people; and as there were so many Masters of Livery Companies present that evening, he should like to say that it was one of the greatest comforts to a Lord Mayor to know that in times of urgency, and when the need and the cause were great, he could always rely on the support and help of the Livery Companies. The President had also referred to the Crystal Palace. Now architects, of all people in the world, were the men to realise the importance of open spaces for a city like London. He was old enough to remember the time when one could take a radius of three miles from the Bank of England or Charing Cross and get comparative country. That radius had been extended and enlarged to eight miles —and who could speak of the future? And who could speak of what our predecessors had done for us—Hyde Park, Epping Forest, Burnham Beeches, Tooting Bec Common, and so on, all preserved for the people? That was a debt we owed to our predecessors, and the only way we could repay that debt was by having a like regard for the future. It would be a lasting reproach to the men of to-day if they allowed the Crystal Palace site to be covered by miserable small dwellings. The magnificent park of over 200 acres, every day becoming closer to London, and with a Tube which, he could state on good authority, would be extended to the Crystal Palace in the near future, would be of enormous advantage to the poorer classes of the people. He felt confident that the Crystal Palace with the aid of friends would be preserved for the use of the people for all time.

The Rev. S. A. Donaldson, D.D., Vice-Chancellor of the University of Cambridge, then proposed the toast of "Architecture and the Sister Arts." He said it was with no small feelings of trepidation that he rose in response to the President's commands to propose what he might suppose, notwithstanding what had already been said, was the toast of the evening. He could wish that some one else had undertaken that duty, but he felt bound when asked to say "Yes," and for many reasons which he hoped would be indicated before he sat down he had great pleasure in doing so. He was asked to propose the toast of "Architecture and the Sister Arts"—a tolerably wide range to cover. What was architecture? If they went back only as far as Plato and Aristotle they found that architecture was the Queen of Arts, the mistress of the arts—he supposed they must not say the master art—because the other arts could not do without her. He would take another definition of architecture: possibly some of them remembered a very remarkable address given by William Morris more than thirty years ago on "The Prospects of Architecture in Civilisation." In that lecture Morris defined architecture as "the art of building nobly and ornamentally." Again, Morris defined it as the "union of the arts, mutually helpful and harmoniously subordinate one to another," and he went on to say: "The practice of this art is one of the most important things which man can turn his hand to." Or let him take another definition, given by Sir Sidney Colvin, viz. that architecture is a shaping art, the function of which was to express and arouse emotions by the combination of order and decorative mass. It was obvious that architecture was one of the most important arts that one could possibly have to do with. They would remember that beautiful song of Goethe's which Carlyle translated, and which Froude told us that he carried about with him to the end of his life. The song was in these words as translated:—

> The mason's ways are a type of existence, and
> his persistence
> Is as the days are of men in this world.
> The future hides in it gladness and sorrow.
> We press still thorough,
> Naught that abides in it daunting us, onward.
> Here eyes do regard you in Eternity's stillness;
> Here is all fullness,
> Ye brave, to reward you:
> Work and despair not.

That, he thought, was the motto of all true workers, and that was the motto which he ventured to suggest to those who had that great work in hand in building the new Delhi. He had also to propose the sister arts. What were they? Might he venture to include not only the obvious, painting and sculpture, but also poetry and music? Did not architecture combine in it music and poetry? When we look at St. Mark's, Venice, did we not feel it, and, if he might say so, when we were in the presence of the magnificent Taj Mahal was it not the same? ("No.") He was sorry he had to differ from the gentlemen who said no. He should have thought the order and harmony of those buildings suggested music and poetry. At all events, he should like to include poetry and music as well as sculpture and painting amongst the sister arts which we had to commemorate now. From any point of view we could not exaggerate the importance of the art of architecture, and at Cambridge they recognised that when they elected as their Slade Professor of Fine Arts an Architect, viz. Mr. Edward Prior, who was devoting himself heart and soul to the establishment of their newest study, the science and art of architecture. Mr. Prior was throwing himself with enthusiasm into this work, and in the course of his inaugural lecture the term before last he said:—

> To sum up: Our school of architectural studies proposes the broadest elementary teaching. To this end it must sincerely specialise in the direction of a working theory. It should teach artistic skill from the very outset by setting the student to draw and model and see others drawing and modelling. It should keep to the chief materials of constructive art, such as are of practical use to-day and such as the student can see in use in Cambridge. It should teach historical art—not at large, but with strict reference to the creative periods, and with strict reference to the structural invention out of which the artistic creations grew.

Those were the lines on which Mr. Prior was founding the new School of Architecture, and he ventured to think that they were broad enough, liberal enough, and wise enough to satisfy even the most stringent critics amongst architects. They ventured to think at Cam-

bridge that the student there could study many different styles of architecture on the spot: some he might disapprove of, in others he might find much to please him. But, besides that, they hoped that this new school was going to make itself felt even in the Royal Institute of British Architects, and it was a great joy to him to receive these words from a prominent member of the Institute: "We all look to the time when the Cambridge School of Architecture will become one of the most important in the country." They were grateful for those words, and at Cambridge they liked to think so too. Last Saturday the Senate decided that a site should be assigned for the new School of Architecture, and that was the first step, and from that step they could go forward with high ideals. Their scheme of instruction aimed high, and it was intended that the opportunities offered at Cambridge should be very thorough and very varied for the training of young men. He should like to give them a brief sketch of what their schedule of study was. It was drawn up very largely by a member of the Institute to whom the Senate owed a very deep debt of gratitude indeed, for he could not say what they would have done without the help of Professor Beresford Pite. Well, this was the schedule for the examination in architectural studies. There were two parts. Part I. consists (giving only the headings) of Practical Mechanics, Elementary Mechanics, Strength of Materials, Construction and Elementary Design, and Architectural Drawing and Surveying. Part II. consists of Outlines of the General History of Art, including Architecture; Classical Architecture and the Allied Arts; Mediæval Architecture and the Allied Arts; Oriental Architecture and the Allied Arts; Renaissance and Modern Architecture, ending up with the Theory of Art in Relation to Architecture. That was the Schedule, and before a man could enter he was supposed to have taken honours in the Mathematical or Applied Mechanics or History Tripos. Then the idea was that a student should go up to London for two years and then back to Cambridge for a time, and it was hoped eventually to establish a Diploma in Architecture: but nothing was settled about that yet. They were not going to be satisfied with less than the ideal of William Morris; they wished to foster the Mechanical, the Intelligent, and the Imaginative sides of men, as Morris desiderated so earnestly. They wished their men to be not only artists but artisans, not only artisans but artists; and with that object in view they hoped that they might, with the kind help of the R.I.B.A., put their school on a satisfactory basis. Of course they wanted money. The City had been extraordinarily good already to the University of Cambridge: the Drapers', the Goldsmiths' and other Companies had been most kind and helpful. There must be many of those present who were actively interested in architecture, and if they felt inclined to help in fostering this study at Cambridge their assistance would be heartily welcomed. Architecture was nothing if it lost the religious side, and with that in view he should like to read part of a poem called "A Dedication," by Rudyard Kipling:—

> If there be good in that I wrought,
> Thy hand compelled it, Master mine:
> Where I have failed to meet Thy thought
> I know, through Thee, the blame is mine.
>
> Who lest all thought of Eden fade
> Bring'st Eden to the craftsman's brain,
> Godlike to muse o'er his own trade,
> And manlike stand with God again.
>
> One stone the more swings to her place
> In that dread temple of Thy worth—
> It is enough that through Thy grace
> I saw naught common on Thy earth.

With the toast he wished to couple the name of one, Sir William Richmond, than whom he could conceive of nobody more fitted to answer to it, the name of one who was famous both for his father's sake and for his own, of one whom he himself held in especial admiration and respect on account of the magnificent portrait which hung in Trinity College Hall of his Master, Brooke Foss Westcott, Bishop of Durham. And, of course, they all knew how Sir William had devoted his energies, his talents, and zeal to bringing together the arts of painting and architecture in St. Paul's Cathedral. He had great pleasure in proposing the toast of "Architecture and the Sister Arts," coupled with the name of Sir William Richmond.

Sir WILLIAM RICHMOND, K.C.B., R.A. [*Hon. A.*], in reply said that if it was difficult for the previous speaker to propose the toast, it was still more difficult for him to respond. First of all, what the previous speaker said was quite indisputable: Architecture was the mistress art. First surely there came the cave, then there came a little prehistoric gentleman who scratched a relief upon the walls of the cave, and afterwards a little painter came with his box of colours and coloured the design. Therefore the sequence surely was perfectly just: Architecture, Sculpture, and Painting. Now they had to commemorate, chiefly, but not entirely, the efforts which English architects had made from generation to generation, not only in this vast city, but over the whole of England, and they had to take cognisance of their numerous difficulties, the numerous pitfalls into which they might fall. But there had been one pitfall into which as yet they had not fallen, but he saw it in the future, and that was when the noble art of architecture became a subject for discussion in journalism. As long as they were able to keep clear of that, their souls they might count to be their own, but directly that miserable institution the penman began to scribble about them they might find it very difficult to sleep in their beds pleasantly. But he was asked to respond for Sculpture and Painting—and, he supposed, the allied arts. He supposed that none of the arts had progressed more definitely or more clearly in this country in recent years than the art of sculpture. It was very greatly to be regretted that in the Royal Academy they had not space enough to show that progress year by year as it ought to be shown to the public, and he thought that he would be voicing the opinion of the distinguished President of the Royal Sculpture Society, Sir George Frampton, and Sir Thomas Brock and other distinguished members of the sculptor's profession, if he expressed the hope that before long they should find it possible to organise an exhibition, perhaps not yearly, but every now and then, of the sculpture which England produces and could produce. Of painting it was difficult for him to pronounce an opinion: many distinguished painters were present that evening who were also Associates of the Royal Institute of British Architects, and he could not but think that the art of painting, taken generally, was not nearly so low down in the mire as it was made out to be by sections of the press. He thought that upon the walls of the Royal Academy and elsewhere there was much to be proud of. It might be that we were just now undergoing a period of change: we

had not quite passed out of the old, and had not quite got into the new, but the Royal Academy was conservative enough not to jump to the conclusion that the old was all bosh and that the new contained the only soul to be saved, and that was the force and strength of their institution. Perhaps of all other things what he desired most was a closer union between the three arts, a closer union not only in theory but in practice, and he thought that the Royal Institute of British Architects had gone a long way to establish that union by receiving as its Associates many sculptors and many painters. That surely was a sign that they were going to join together and not have separate interests. The main interest was the interest of art, not the interests of societies or sects, and the more in his opinion they could coalesce and thrash out amongst themselves the enormously difficult problems which must always be presented when the three arts were brought together, the greater chance there would be of a consolidated union of the three arts, which would be of enormous benefit to the country. They had all observed—probably many of them had read—a recent little warfare that had taken place between the penmen and the brushmen in the columns of the *Morning Post*. In his opinion, not because he was a brushman, because he was a little bit of a penman too, but in his opinion the brushmen had knocked the penmen into a cocked hat: they had exposed their prejudices and also—not in one instance only—their wilful inaccuracy. In the long run the architect, be he builder, as he ought to be, and must be, and the sculptor, be he designer or carver, and the painter painting upon walls or canvas, would "arrive" when the penman had got no more to say. He thanked them for the kind allusions which had been made to him, and for the graceful way in which they had listened to him in his effort to respond for the three arts.

The LORD MAYOR asked leave to interpolate a toast which was not on the programme—viz. the health of their President, Mr. Blomfield. The applause he heard was far more eloquent than any speech he could make. In fact, a speech was not required, because everyone knew their President's distinguished career at Oxford, his able writings upon architecture, and the fact that he would shortly be the recipient of His Majesty's Gold Medal for the Promotion of Architecture. If more were needed, the fact that the President occupied the premier position in the profession would be sufficient evidence that by his great ability he had achieved a position which he worthily fulfilled for the benefit of the profession. They were fully assured that Mr. Blomfield's occupancy of the Presidential Chair of the Institute was of the greatest advantage to the Institute and for the benefit of art in general. On behalf of his fellow guests he should like to say that they very much appreciated the hospitality which had been shown them by the President, and, far above that, the kindly and charming personal character of Mr. Blomfield. They earnestly hoped that for many years he would be spared to look back upon his occupancy of the Presidential Chair as one of the most pleasurable periods of his life, and that he might have good health to place his great abilities at the disposal of the profession for their benefit in particular, and also for the benefit of the people.

The toast having been received with musical honours,

The PRESIDENT, in reply, said that this was entirely an extra turn and had taken him completely unawares. He thought he had done his little part and might enjoy himself for the rest of the evening. But he could say that the very kind words of the Lord Mayor gave him the greatest pleasure: it was a compliment he did not in the least expect. He thought it spoke volumes for the organising power of members of the Institute that although when they began to sing "For he's a jolly good fellow" they began in fifteen different keys, they all got together before they knew where they were, and continued with a most harmonious result! The Lord Mayor was good enough to express many kind remarks, and the company had been good enough to reciprocate them. The position he (the speaker) occupied was one of the greatest distinctions an architect could hope to occupy. The post was in the nature of a trusteeship, and they had in the Institute a great many extremely difficult problems to handle, but he was glad to say that in handling these problems he had the advantage of working with an extraordinarily industrious and capable Council. The kind of work a man did sometimes depended on the men he worked with, and he (the speaker) was very fortunate. The Lord Mayor had touched the right note: what they were there to do—he (the President), in his ephemeral capacity, the Council in theirs, the Institute in its position of trustees for the future—was to promote the great art of architecture, which they protected and hoped to influence. And on that note he left it, except to thank them heartily and sincerely for the welcome they had given him. It was a great pleasure to know that he had their support and sympathy in the enterprises they had in hand.

Mr. J. A. GOTCH, F.S.A. [*F.*], in proposing the last toast, that of "Our Guests," said he had to couple with it the name of that distinguished scientist, Sir A. Geikie, President of the Royal Society. There was one claim which he could make for any architect worthy of the name—a claim which he was sure no one there would care to repudiate. Give them a piece of stone of reasonable antiquity—say not more than 900 years old—on which the hand of man had set a character, either by mouldings or carvings, and they would be able to tell the date within a few years. He challenged any architect there to rise and repudiate that claim. And if they were asked they could tell in a few terse words the history of those who saw the stone wrought, the dress they wore, the way they talked, the way they made love and performed the other duties of life. But Sir A. Geikie could do far more than this: he could see further into a stone wall than any architect. He could resolve that stone into its component parts; his eye could pierce the mud whose infinitesimal particles gradually hardened into that stone, of whose history the architect could but read the last few chapters. The architect's archæological lore sank into insignificance before the marvellous insight of the geologist. It was to this magician that he asked them to drink, and to their other guests, men who walked on the highest altitudes of the numerous interests which compose human life—art, science, literature, commerce, and even that activity which more and more increased the happiness of the public—viz. local government.

Sir ARCHIBALD GEIKIE, K.C.B., F.R.S., President of the Royal Society, in reply said he had to thank them for himself and on the part of his fellow-guests for their hospitality and for the very pleasant evening which had been afforded them. He did not pretend to see an inch further into a stone wall than anyone else, but no one could walk along the streets of London now without

seeing a great many stones in walls, houses, and shops that he could not have seen thirty or forty years ago. He did not know any town or city which had made more extraordinary advance in its architecture within his own recollection, and that recollection went back to between sixty and seventy years. Slums had been cleared away, and, though some picturesque places had been regretfully removed, there could be no doubt whatever that the streets of London, thanks to the genius of our architects, had been enormously improved. There had been a remarkable use of ornamental stone in the exterior of our buildings, and this was quite novel and modern, and added a great deal to the beauty of our streets. He should like to give his architectural friends one word of advice as to employing any stone for exterior purposes that was full of carbonate of lime. They should not use an ordinary limestone, and on no account should they use white marble. Some years ago he had occasion to investigate the behaviour of white marble in towns where there was plenty of acid in the rain, and he found that no inscription on white marble would be legible for more than a century: in many cases it was illegible before that. Not only was the inscription effaced, but the effect of the acid was to swell the marble, and it cracked. People in the eighteenth century built slabs of white marble in some hard stone frame that prevented the marble expanding, but the force of the expansion cracked the stone vertically, sometimes horizontally, and when that happened the rate of demolition of the stone was greatly accelerated. "Do not use white marble in any building which is exposed to the acid of London," was his advice to them.

During the evening a programme of music was excellently rendered by the Misses George and Bartle and Mr. Frank Webster, accompanied at the piano by Mr. Wm. Emerson.

Proposed Architects' Defence Fund.

At the Business General Meeting last Monday, Mr. Edmund Wimperis [*F.*], in accordance with notice, moved the following resolution:—

"That the Board of Professional Defence be instructed forthwith to prepare a detailed Scheme for the creation of a Fund for Mutual Aid and Advice (Legal) for members of the Institute as necessity may arise."

Mr. WIMPERIS said he hoped the resolution would commend itself to the feeling of the meeting, and, more than that, to the feeling of the whole body of members. It might seem to be a little unnecessary for an Institute such as theirs, founded in the year 1834, and increasing every year in importance and in its hold on popular opinion and popular imagination, to be thinking at this late hour about the creation of a body such as he was suggesting. In the Charter granted to them in 1837 the aims of the Institute were briefly described as being "the advancement of civil architecture"; and for this purpose various powers were given to its Council. But it was held at the present day that the Charter and the powers it conferred did not go so far as to enable the Council to spend or to risk the funds of the Institute for the professional defence of any member, or to take up the cudgels on his behalf if he were improperly attacked in the course of his professional duties, no matter how satisfactorily they might be performed, or what principle vital to their profession might be concerned. What was required, then, was an outside body, a body which should operate not by virtue of the Charter of the Institute, but which should be so closely allied as to have the Institute force, the Institute *morale*, at its back, so as to be able to operate in the future with the best advice and consideration that the President and Council and members could give. Such a body would have an immense force in the Courts of this country when taking up the cudgels on behalf of a member unfairly attacked. Since the notice was given of this resolution he had taken the trouble to find out what other societies had done in this way. The nearest analogy was represented by the Medical Defence Union. This body, which existed on a voluntary subscription, formed an excellent model on which they could base the creation of an agency such as that contemplated. If the feeling of members was favourable to the proposal, he would suggest that the simplest method of giving it shape was to refer the matter to the Board of Professional Defence, empowering them to take advice so as to put it on a sound basis, and to report to the Council as to the best way to adapt the machinery to the needs of the profession. This would give the Institute a hold over the profession which it did not now possess. Men who might not be attracted by the feeling that the Institute could give them anything in the way of professional status, or who cared little for those other objects connected with the advancement of civil architecture on which they set value, might be attracted to the Institute by those closer motives of self-preservation and self-interest which, after all, must be in the minds of every practising architect. If he might say so, the Board of Professional Defence had been one of his disappointments in life. He started that body as an Associate Member of Council, and it was started with an object which it had taken five years or more for him to realise was not in the power of the Board to secure. The limitations which the Council saw fit to impose upon the Board's action and authority robbed it of most of the power he had hoped it would possess, and he realised that, however much the Council might be in sympathy with any action the Board suggested, the Council was powerless to put one foot forward for the object they were now aiming at. He was out that evening to try and get the thing done which the Institute at present could not do, and to get it done in the best possible way and with the least possible delay. The details, he thought, might very well be left to whatever tribunal they considered best to report further to the Council. All he asked was that the meeting should say—and he hoped it would be unanimous in saying—that in some form the Institute should add this weapon to its armoury, so that in future if one of their members was grossly and unfairly attacked, the advisory body, which the Institute already had in its Board of Professional Defence, should go through the case and decide that it was one in which the Institute could properly take action; then the Institute would have means of taking action, and be able to go into Court in defence of their own brethren. He would leave it at that, and he hoped others would fill in the rude and rough skeleton, and that they should see flesh on its bones before very long.

Mr. K. GAMMELL [*A.*], in seconding the resolution, expressed his regret that it had not been raised before. Seeing the length of time that the medical profession, which was a much more powerful and wealthy organisa-

tion and profession than their own, had had, he believed, two societies for the defence of its members, it was not very creditable that the architectural profession should have lagged so far behind. They had at any rate made a start that evening, and he hoped, as Mr. Wimperis said, that in a short time they would have an organisation of such strength and power that when the defence of a member was undertaken it would, at any rate, arrest a tendency on the part of a certain type of client to pillory an architect. From his own experience, and from careful observation for some considerable time, he had come to the conclusion that there was a particular type of client who made a point of victimising architects, and especially the younger architect. He thought that, granted an organisation such as Mr. Wimperis had outlined, that type of case which was too often reported in the professional Press would, if it did not altogether cease, at any rate appear on much rarer occasions. Mr. Wimperis had more or less taken the wind out of his (the speaker's) sails that evening, but there were one or two points on which he felt keenly about that Mr. Wimperis had not mentioned. When, on his election to the Council last year, it was suggested that he should serve on the Board of Professional Defence, he accepted the invitation with the greatest pleasure, because he thought it might lie to his hand to help in some measure some brother architect in distress. Equally with Mr. Wimperis he suffered disillusion, because, although he attended conscientiously every meeting of the Board, and in every case brought forward the fullest sympathies were extended to the particular gentleman seeking advice, yet they were met by the insurmountable barrier of the Charter. The result was that he went to Mr. Wimperis, who he knew had had this matter at heart for a very long time, and said, "If you do not bring this to a head by raising it at a General Meeting, I shall do so, but I suggest that you being an older man it is your duty." Mr. Wimperis agreed to bring this resolution forward, and he (Mr. Gammell) undertook to second it. Mr. Wimperis seemed to anticipate some opposition to this proposal, but he did not see how there could be any opposition. But much as he thought that the meeting would agree that there was very great need for an organisation of this kind, still it did not blind him to the fact that the matter needed to be approached in the proper way. He believed he was not doing another body an injustice when he said that with regard to the two societies for the defence of medical men there was in the public mind a feeling that directly a medical man was attacked there was a tendency to fly for relief and assistance to one or other of these societies. It would be a bad day for architecture—and by that he meant professional architecture—if for one instant the general public got it into its head that when an architect was attacked in his private professional capacity, he would instantly call in the aid of some powerful organisation such as he hoped they should some day possess, because, as they knew, architecture relied upon the good feeling and business amity which existed between the public and the architect. Therefore he hoped it would be made abundantly clear to every man who joined this association, should it be formed, that on no account whatsoever must the functions of the Society be warped or twisted so that it became an engine for coercion or, might he say, terrorisation. He did not think he was altogether tilting at windmills, because he had been speaking to one or two people with regard to the medical societies, and there was a feeling that medical men were prone to put what should be their own personal burden on the shoulders of a rich and powerful organisation. There was another matter which it seemed to him they wanted safeguards against, and that was with regard to what he would term the "death-bed repentance" type of man, one who having studiously kept aloof from the association, but, finding himself faced with the possibility of an action, made haste at the last moment to subscribe to its funds and seek the privileges of its membership. There should be some safeguard to prevent that. Another point which needed careful consideration was the necessity of ensuring a thoroughly sound fighting fund before the first case was undertaken—a fund not only sufficient to fight a possible first case, but also a possible appeal, or even appeals. Otherwise at the very first venture they might see an excellent organisation made entirely bankrupt, and many years would elapse before it could be resuscitated into anything like useful activity. One other point—not exactly of criticism, but the expression of a hope on his part—viz., that one of the first duties of an association of this kind would be to try to correct the misapprehension which existed in the public mind, and also in the minds of some of his Majesty's Judges, as to the functions of an architect, what his duties and responsibilities are. He had heard men whose opinion he valued say that they had been astonished time after time at the extraordinary ruling of Judges in cases which had come before the Courts, and they believed that had the case been put in a better way such and such a judgment would not have been given. He had taken this to mean that had funds been available for the right counsel to be engaged and the case prepared in a proper manner, a very different ruling might have been obtained, to the advantage of the profession as a whole. In conclusion he should like to say that his chief reason for so heartily supporting Mr. Wimperis's suggestion was because it seemed to him it was not "playing cricket" for them as a profession to allow a state of things to continue whereby their fellow architect had to take upon himself all the mental worry and distress of mind and the expense of fighting a case which if decided in his favour was of the very greatest assistance to the profession at large. It was not playing the game to let him go on taking all the hard knocks while they sat down and shared the spoils, and yet provided nothing of the sinews of war. He hoped if this association were formed, every member of the Institute would join, and then they would be able to feel that in standing shoulder to shoulder with a brother who was unjustly attacked they were buttressing themselves. That was his reason for venturing the remark that he did not think Mr. Wimperis was altogether justified in fearing opposition. He believed members of the Institute were as sporting as the President himself, and that they would no longer be a party to this *laissez-faire* policy of allowing a brother member to take the hard blows while they themselves took the spoils when he won his case. He hoped to see this association called into being. And if that should come about, and some day he could recollect that in his small way—and he was sure Mr. Wimperis shared those feelings—he had aided in setting on foot a strong organisation to defend their members when unjustly attacked, he should feel he had not been altogether unworthy of the trust reposed in him.

Mr. MAURICE B. ADAMS [*F.*], while expressing himself entirely in favour of the resolution, said he thought it desirable that they should understand the position of

these medical societies. He did not think there was anything in what Mr. Gammell had said with regard to the medical societies bolstering up questionable cases, because, as far as his memory served him, whenever cases of that kind had been taken up he thought they were amply justified. It was doubtful whether the medical profession could be said to take up every partial story which was brought before them. But there was this to be said in regard to subscriptions. The medical men did not pay a subscription such as architects paid. When once doctors got their qualification they were entitled to all the privileges of their Society, and were not called upon to pay four guineas a year to maintain it. Once a member always a member. Therefore they could afford to pay, and expected to pay very liberally, to any Defence Fund of this kind. He entirely agreed that their Charter would not permit the Institute to do other than what the Council had decided. A subscription would therefore be necessary, but it should be fixed at rather a small amount. He did not think they should expect the rank and file throughout the profession in a matter of this kind, in addition to their subscription as members of the Institute, to support this organisation if a large subscription were fixed upon. The most deplorable thing about the whole business was that whenever a cruel case against one of their brethren was in the Courts some member of the Institute would always be found ready to give evidence against him. Men who did that sort of thing should not feel that they could come there and enjoy good fellowship with them as if they had been doing an honourable and straightforward piece of business. If architects held together Judges would not come to such contrary opinions. It was bad enough to have a technical case like a building case whittled through the hands of counsel who did not really understand it. If all the witnesses came forward and spoke impartially as they should do, stating the whole truth and nothing but the truth, he felt sure that it would have a wholesome effect upon the Judges and the public. They ought to support a man when he was in distress provided he had not been guilty of culpable negligence. There were things which a man might do, probably with the best intentions, but which were foolish; he did not say they could support an architect like that. But when an architect and the builders had done their best there should be but one voice about it. If they always acted on that principle he was sure they would get justice in the Courts. Mr. Wimperis and Mr. Gammell had put their case very fairly and properly, and he hoped the meeting would support the resolution. If the proposal took the shape of some moderate sort of subscription being expected there could be no doubt that members would respond. A spoke, however, should be put into the wheel of those gentlemen who for a few guineas seemed to be willing to swear to anything.

Mr. GEORGE HUBBARD, F.S.A. [*F.*], said that a man's strength might be measured by his powers of resistance, and this power of resistance might be enormously increased if the members of the Institute could, under certain conditions, receive the support of such a fund as was proposed. If the members of the Institute were actuated by an *esprit de corps* there should be no difficulty in raising such a fund. They had in the Institute over 800 Fellows, and double that number of Associates, and over 2,000 Licentiates, in all some 4,500 members. If half that number subscribed a guinea a year, a war fund of over £2,000 a year would accumulate.

The PRESIDENT, in a few remarks at this point, explained the position of the Council and of the Board of Professional Defence in regard to the proposal before the Meeting, and pointed out that though cases of vital principle might arise in which it would be the duty of the Institute to take action, such cases would probably be very rare, and that where in the opinion of the Council the questions at issue were questions of fact, the Institute would not be justified in interposing. Having expressed his personal sympathy with the resolution, the President strongly supported what had been said by previous speakers as to the *esprit de corps* which should exist in the profession if its members were to command the respect and esteem of the public.

Mr. DELISSA JOSEPH [*F.*] said that no one could have listened to the preceding speeches without a sense of keen satisfaction at the motive at the back of the minds of those who had brought this proposal before the meeting. But, coming to the subject anew, one asked oneself whether it would be possible to amend the Charter, at some favourable opportunity, so as to give the Institute that power of intervention which it has been found that it does not at present possess. Doubtless that would be a costly and protracted procedure, and it could only be referred to in passing. But until the opportunity did present itself for amending the Charter so as to allow the Institute to fight cases of principle on behalf of its members, obviously the proposition put forward was the right one to meet present needs. One would have liked to have heard more from the proposers as to the machinery they proposed setting up. There was in existence a Board of Professional Defence, which was powerless when it came to taking active measures, and the proposition was that a fund should be raised so that it could be drawn upon in cases recommended, he assumed, by the Board of Professional Defence as suitable cases to fight.

The PRESIDENT: The Board of Professional Defence would be instructed to prepare a detailed scheme.

Mr. DELISSA JOSEPH, continuing, said it would have been interesting to hear what was in the minds of the proposers as to how their scheme was to be carried out, because if it was to be a fund external to the Institute organisation, there might be one or two difficulties. There might be a difficulty in the Board of Professional Defence appointed by the Institute administering a fund which was external to the Institute. And there might be a greater difficulty in using the machinery of the Institute for raising such a fund. One would like to see an attempt made not to leave this question entirely to voluntary effort. If it were left to voluntary effort it might happen, as so often did happen, that a few public-spirited men would support the fund, and the larger number of members might not feel disposed to support it and might not see the necessity of it. He would like to have heard whether it was contemplated to intimate that it was expected that every person allied to the Institute should, within his means and inclination, support the fund. Otherwise the fund would be inadequate to deal with important cases. One knew how rapidly funds disappeared in litigation, and unless a substantial amount was brought together by a large area of support among generous donors, among the Fellows, Associates, and Licentiates, the fund might be inadequate when the critical moment arose for it to be drawn upon. He gathered that the

feeling had been gradually growing up that something should be done to meet the case of defending members of the Institute who desired to fight matters of principle but who might not be able to afford time or means, or might feel the want of the moral support of their fellow members. There was no doubt that, apart from the question of funds, moral support of an action by its being defended by an institution or by an off-shoot of an institution such as this would be untold, and would have the effect on the public mind such as the work of corresponding organisations in the medical profession had. If the public did get the idea that men of the architectural profession were inclined to go to their defence fund to help them fight unjust cases, surely it would strengthen rather than weaken the position of the architect in dealing with his client. But there was one point which should be clearly defined, and they might ask the proposers to lay down a broad principle in regard thereto. He assumed that it was not intended that the fund should be drawn upon in the case of small disputes between incompetent men and their clients, or that those who had no business habits should employ the fund for the purpose of adjusting their differences. It should be clearly laid down that only matters of high principle, of leading principle, should have any claim to demand the support of the Defence Board and the funds under its control. There was one thing which he could not help feeling was a grave hardship in the pursuit of work like theirs: architects had often to experience not only lack of appreciation on the part of the public, and to submit to an inadequate basis of remuneration, but occasionally to put up with a heavy burden of undue responsibility, and anything which could be done to relieve that sense of undue responsibility must be cordially welcomed by every thinking man.

Mr. WIMPERIS thanked Mr. Joseph for his cordial support and for his pertinent criticisms as to the very broad way in which this question had been put forward. With regard to the fund, they had first of all a comparatively large body of men in the Institute, men of public spirit, men who had been fortunate in the practice of their profession, who would look upon this fund as a means for helping their less fortunate brethren, and would be willing, apart from an annual subscription, to put themselves down as guarantors for a certain amount, so that no case which was undertaken at an early stage of the existence of the fund should suffer for want of adequate means. That he thought was a certainty. The fund would have to depend on an annual subscription; but what would it amount to? When one considered the small amount which would be required as an insurance premium—for that was how he looked at it—against the risks one ran day after day in the conduct of one's practice, he thought it would be agreed that it was worth paying over and over again. Apart from that, there was the question of donations, and he hoped no one would look upon it as a personal allusion when he said that there was also the possibility of legacies. An old cousin of his, very much interested in the Institute, had upset his relatives because he left £1,000 as a legacy to the Institute for founding some sort of a Prize Fund! The Institute Prize Fund was not a bad one, and when he (the speaker) died he should hope to leave something, not to add more inducements to young men to enter a profession for which they were unfitted, but for the well-being and protection of those who were in it and who were fitted to follow it. Therefore, so far as the funds were concerned he had no misgivings. If the Institute said *Fiat*, he was not afraid it would be *non possumus* for want of money. The other questions Mr. Joseph raised would have to be carefully safeguarded, and that was why the resolution had been put in the terms in which it was, because his view was that they already had advisory machinery for applying such funds as they contemplated raising. The Board of Professional Defence was appointed by the Council not from its own body, but composed of any members of the profession whom the Council thought would give valuable assistance on the Board. And it was an honorary body, which in itself implied much. He thought that if this Fund were in existence it would be considered an honourable position to be on the Board of Professional Defence, because it would mean that members would devote time, trouble, and consideration, and give of their best voluntarily and gratuitously, for the benefit of their professional brethren. This *esprit de corps* would give to the Board in the future a position of honour which it could not have at present, and which he believed the best men in the profession would esteem very highly. And that Board, or any other agency taking the place of it, would naturally have representatives on it nominated and appointed by subscribers to the fund. Those who found the sinews of war and paid the piper must have something to do with calling the tune. That again, he thought, would be beneficial. With regard to fighting fruitless cases, the Board of Professional Defence, or whatever Board was appointed, would sift cases, and decide upon those which had claims for support. For those which they considered had no claim on the fund they would advise the plaintiff or the defendant to cease the action. That would do good because it would stop cases going into Court which could only result in injury to the profession. As to the broader details of the fund, he would not touch upon those on the present occasion.

The PRESIDENT: You will be advised on that by the Board.

Mr. WIMPERIS: If we can accept the principle, the details must come up later, in a form which the Institute considers suitable.

Mr. W. HENRY WHITE [*F.*], speaking in support of the resolution, referred to the number of cases which had come before the Practice Committee and the Council during the past few years, and the great hardship which these cases had brought on the architect—in one case practically resulting in the death of the architect, and in another case subjecting the widow of the architect to very grievous loss—as showing the necessity that existed for steps to be taken in the direction indicated.

Mr. MAX CLARKE [*F.*] pointed out that though the Board had not done anything in a monetary way they had given very good advice and had assisted in other ways. He asked Mr. Wimperis whether, as this was a very large matter, and embraced very wide official questions, he did not think it would be advisable for the Board of Professional Defence to be given power to add to their numbers in considering the matter. Much consideration would be needed as to how the money should be dealt with when they got it—because of course they would get it; the only question was how much. As he said a fortnight ago, he was entirely

in sympathy with the idea: the strange thing was that they did not think of it before. Mr. Wimperis's great regret was that he did not bring it forward five years ago. If it had been started then, they would have had many thousands of pounds by this time which they could have expended upon deserving cases. No one had in mind to scatter money about in going to law for people who were to be dealt with as they deserved; they would only act in cases where the man had good grounds to fight upon, but no money to fight with. There was another point which should be most strongly emphasised: that the Board of Professional Defence might bring it before members that they should have a little more *esprit de corps*, and should refrain from giving evidence in the Law Courts against a fellow architect merely for the sake of a lucrative fee. It was too appalling for words, and he could not understand its being done. He sympathised most sincerely with the resolution, and hoped it would be passed with unanimity.

Mr. BISHOP: Do the Council say that the money of the Institute cannot be spent on these cases, or have they taken counsel's opinion on the question?

The PRESIDENT: It was self-evident to the Council that the Institute's money could not be spent in this way. But if that suggestion is made our legal advisers' opinion will be taken on it.

The resolution was then put from the Chair and carried unanimously.

Mr. GAMMELL: Mr. Max Clarke made a proposal that the Board of Professional Defence should have power to add to its members. Does that require seconding?

The PRESIDENT: That is a matter for the Council, and will not be lost sight of.

The Safety of St. Paul's: Further Report by Sir Francis Fox.

The Dean and Chapter of St. Paul's Cathedral have received from Sir Francis Fox a further report on the fabric of the Cathedral, and a committee of experts has been appointed to consider the question. Meanwhile, work on the buttresses and main piers is steadily proceeding. Sir Francis Fox's first report [see JOURNAL R.I.B.A. 11th January, 1913] was directed chiefly to showing the danger of the tramway scheme, which was afterwards abandoned. In this further report Sir Francis says:—

All excavations in connexion with building operations in the vicinity of the Cathedral demand attention. These excavations are important causes for the serious movements which have taken place along the south side of the Cathedral, particularly of the south portico, which was cracked, and to which massive tie-rods have been fixed. Portions of this portico had to be taken down some ten years ago and rebuilt.

Peat under Cathedral.—I also hand you herewith a copy of one of the three borings which were made in the year 1907, this one being in the north aisle of the choir on the floor of the crypt. This drawing shows that the bottom of these foundations is 4 feet 6 inches below crypt floor: that at a total depth of 5 feet 6 inches, or 1 foot below foundation, a bed of peat was reached 12 inches in thickness. . . .

Plumbing of the Dome and Walls.—This operation has been carried out on several occasions, with the result that they are found to be out of truth in different places, generally in a south-westerly direction. The amount of divergence would be negligible were the fabric at rest and the core of the walls and piers intact, but, although the movement is not in itself serious at present, still it is imperative that it should be stopped, otherwise it is only a question of time when danger will be reached.

Cracks in the Main Piers.—In consequence of the tilting of the eight main piers of the dome, due to the excessive and unequally distributed pressure on the foundations, these piers in places have been seriously cracked and require attention.

Buttresses to the Drum of the Dome.—These are 32 in number, of which 23 are cracked, those to the south-west being very seriously disintegrated. In the case of No. 1, when a lantern was held on one side of the buttress (which is 4 feet 6 inches in thickness) the light could be seen from the other side. I find that these buttresses have only a facing of ashlar, the inside being apparently small rubble thrown in more or less loosely. Both the outer and inner walls of the drum itself are also cracked, and have been pointed up in years gone by.

South Transept.—Serious cracks have occurred in these walls, and some ten years ago the heavy iron tie-rods, already referred to, were fixed to overcome the motion. This, however, continues, as is proved by numerous "live" cracks in the cement "tell-tales" which are being fixed in many parts of the Cathedral; some of these which have been put in position for only a month are already cracked.

Foundations.—To excavate down to these is naturally a subject for much hesitation, for fear of further disturbing the equilibrium of the Cathedral, but I am informed that they are generally 4 feet 6 inches below the crypt floor, the bottom of the wall at the east end being considerably lower.

I have been furnished with a drawing (copy appended) giving the depth of the foundation of the south transept, and also of the buildings erected a few years since at the side of Godliman Street.

From this and other drawings it will be observed that the excavation for these buildings was 12 feet below the footings of the Cathedral, and we know from records that they were in quicksand, and that pumping was going on. The sand, having once been disturbed, continues to move slowly away, probably on the outside of the deep sewer.

The Cathedral, although standing immediately, as I am informed, on pot earth, gravel, and sand, is underlaid by wet sand and gravel (the level of water depending, more or less, on the rainfall), for a depth of about 5 feet to 6 feet above the London clay. The strata of wet sand and gravel constitute an unreliable and unstable condition of affairs which requires a remedy.

The Broad Sanctuary, Westminster.

The Bill to empower the Governors of Westminster Hospital to sell the site of the Institution in Broad Sanctuary and to acquire lands for the erection of a new hospital, was considered on Thursday by the Committee of the House of Commons on Unopposed Bills. Mr. Cripps, Parliamentary Agent, stated that the opposition of the London County Council had been withdrawn, a plan having been agreed upon between them and the Hospital Authorities. That plan provided for throwing certain portions of the site into the public streets. By clause 10, the Office of Works were to have complete control over the building and the site. Sir John Wolfe Barry produced the plan, and stated that the portions of the site thrown into the public streets would have the effect of widening Broad Sanctuary from 63 ft. to 70 ft., and

Prince's Street from 33 ft. to 40 ft. The site, he said, had not yet been sold. The Committee passed the Bill, and it was ordered to be reported to the House for third reading.

Ancient Monuments Consolidation and Amendment Bill 1913.

On 28th May this Bill passed through the Committee stage in the House of Lords. Several of its clauses were amended. The more important alterations were as follows: the Commissioners of Works' right of purchase was restored; the Ancient Monuments Board has been given the right of entry with or without seven days' notice to any important monument that is believed to be in danger; the petitioner against the Bill confirming a Preservation Order may have his costs awarded him by the Committee on the Bill; the right of pre-emption under a Preservation Order has been cut out; the power of the Commissioners of Works to give advice and to superintend work in connection with monuments under a Preservation Order has been enlarged to include, on invitation by its owner, any ancient monument; and Ecclesiastical Buildings in use for ecclesiastical purposes have been removed entirely from the scope of the Bill, and dwelling-houses, except such as are occupied by a caretaker, from scheduled monuments and the consequential requirement of permission to make alterations. Lord Beauchamp, in addition to further amendments, promised that the subsection against the demolition or removal of any scheduled monument should be strengthened, and announced that the remission of death duties on ancient monuments should and probably would be part of the Finance Bill.—W. J. Davies [*A.*].

Conservation of Carnarvon Castle.

As a result of the skilled and vigilant restoration which has been in progress at Carnarvon Castle for the last few years, not only has a large part of the building already been made secure against decay for years to come, but the dignity and beauty of the whole structure are far more clearly displayed than has probably been the case for at least two centuries. *The Times* of the 6th June had a special article dealing with the history of the Castle and describing the work of reconstruction and the discoveries which have been made during the process. The great hall and many other of the interior buildings vanished generations ago, but part of the work done during the past two years has been to trace the foundations and to carry them up to the present ground level by a narrower course of stonework. The foundations of the kitchens, butteries, and some other buildings have also been brought to light, so that by this means and the aid of a large plan erected within the gateway a good idea can now be gained by the visitor of the internal arrangements. Excavations near the Eagle Tower—the westernmost tower of the castle, facing the Menai Strait—have uncovered chambers, provided with arrow-slits, at a depth of from 18 to 20 feet below the present level of the ground. Between the inner and outer baileys the foundations have been opened up of piers and walls which clearly framed the portcullis forming the inner line of defence. Both stonework and ironwork show the care which has been taken to harmonise the recent repairs with the ancient structure. The coping of the parapet is being built of the same coarse sandstone conglomerate which was used in the original work, the old quarry having been discovered on the opposite shore of the Menai Strait. In the same way, where the builders used limestone, the same stone has been brought from the original quarry, also discovered in Anglesey. Describing the great oak roof, *The Times* says:—

> The problem of restoring the roof was one of great difficulty and interest. The indications provided by the surviving brackets and corbels seemed at first confused and contradictory. On four sides of the great decagonal chamber which occupies most of the width of the tower there are two pairs of protruding stone supports, "undoubtedly the springers of two mighty arches," which would have intersected, and probably supported a high conical roof. There is no other evidence for the construction, or indeed the existence, of this roof; if it was part of the Edwardian building, in Henry VIII.'s repairs it was evidently superseded by a very different structure. The evidence for the subsequent roof consists of an opposed pair of corbels, clearly meant to support the brackets for a roof truss, and lines of old corbels under the roof on six sides of the decagon. There were also corbels on the other four sides, and it was not till these proved on examination to be modern that the construction of Henry VIII.'s roof became apparent. It has now been restored with as much fidelity as possible, the work being made to correspond to every indication remaining. For the main beam a huge stick of unseasoned Quebec oak, 44 feet long and weighing about four tons, was hoisted into place on the walls. As the old corbels for the supporting struts were decayed, they were overlaid with a pad of indiarubber, new corbels were inserted above them, and the struts supported on these. From the main beam rafters were fixed to the old corbels on six sides of the decagon. For the two sides on which the beam rested, and the two next to them, naturally no rafters were required, and the modern corbels were removed. A truss roof has been completed, following an existing model of about the same date, and the outside covered with sheet-lead. The floors were inserted by the same careful interpretation of the existing evidence, but proved a simpler task. The reconstructed chambers are extraordinarily dignified and pleasing, and add immensely to the interest of the site. Their decagonal form combines with the rather low roofs to give a great sense of space, and even comfort, while the huge proportions of the roof in the upper chamber produce an impression of massive craftsmanship which must be congenial to the shades of the ancient builders.
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> . . . Reinforced by modern art, the durable limestone and sandstone of the ancient and most recent builders can be made practically indestructible, and the magnificent fortress of Carnarvon is being handed on to posterity with its security established and its interest greatly enhanced.

Commendatore Boni's Excavations in the Palatine.

Commendatore Boni [*Hon. Corr. M.*], Director of the Excavations of the Forum in Rome, de-

livered a most interesting lecture on Tuesday afternoon in the large theatre at King's College, London University, on "The Houses of the Republican Period now discovered under the Palace of Domitian." The following is from *The Times* account of the lecture :—

On the top of the Palatine Hill, commanding a view so fine that, as the lecturer said, it was very difficult to concentrate on work there, lie the ruins of the Emperor's palace, rebuilt in the first century, after the palace had been destroyed by fire in the reign of Titus. Commendatore Boni said that the splendid site of the palace convinced him that it must have been occupied in the days of the Republic by the *domi* of the great patrician families, and that by excavating still deeper it would be possible to investigate below the palace to the age of primitive occupation. Acting upon this conclusion, and using to some extent the cuttings made in 1721 by the Duke of Parma in his search for marble, he came upon a drain of Nero's time, and following this up found the *piscinæ*, the compartments which Nero had filled with salt water for the preservation of fish. By this Neronian wall he came upon the ruins of a Republican house of about 50 B.C. The walls were decorated with designs which were of great beauty, though little can now be seen, in which the rich purple, the *murex*, predominated. Commendatore Boni threw upon the screen the drawings made in 1721 when the Farnesi cut through the house, and then the originals as they now are. The designs are of great variety and illustrate scenes from the siege of Troy, from the *Electra* of Sophocles, with a picture of the eagle hovering as the emblem of Jupiter over the tomb of Agamemnon, and of Neiadæ seen through water, like figures in a dream. The originals of all the drawings have not yet been discovered, but the lecturer was hopeful that as the work proceeded more would come to light.

Under the throne room, the palaces of Domitian, Nero, and Caligula were found all to have cut through the threshold of a house of the late Republican era ; one of the rooms was brilliantly decorated in green and red, showing the love of colour, but no marble from Africa and elsewhere had yet been imported at this date. Under the centre of the Imperial palace, assisted by the Farnesi cuttings, the excavators have penetrated to the original Palatine layer, in which Commendatore Boni hopes on his return to Rome to discover primitive buildings. Here also, under the centre of the *atrium* and under the Republican house, corridors, granaries, and refuges of all kinds have been found in the rock itself. These are beautifully plastered and extend a long way, and though it has been impossible yet to determine the date of their construction, the houses superimposed give a definite clue to the date at which they were abandoned. In these have been discovered animals and figures modelled in clay and terra-cotta by the *paletta* of some artist, among them being the form of a supercilious camel. Under the *triclinium*, one metre down, traces were found of the original *triclinium*, exquisitely decorated with green and red porphyry. Another most interesting discovery has been that of three vertical shafts, 5 feet in diameter, leading down for 120 feet to the room where were the engines, cogwheels turned by capstans, for supplying the water for the fountains. "I rejoice in finding things for which there are no texts," was the lecturer's comment. Finally, slides were shown of an important series of illustrations of the *Iliad*, in a house possibly built by Augustus for Claudia, since a column bearing the inscription of Tiberius Claudius was found. "Stones which should not be met by people who don't want to alter their views of things," was Commendatore Boni's phrase ; and to the new light which is being thrown by the great work now going on under the palace of Domitian both the Italian Ambassador and Professor Ernest Gardner, who proposed and seconded the vote of thanks at the conclusion of the lecture, bore hearty testimony. In reply, Commendatore Boni spoke of the great responsibility resting upon him and the welcome he was prepared to give to any archæologist who should visit him.

Minimum Salaries and Cost of Living in India.

The Secretary has received the following note as to the cost of living in India from a member of the Institute practising in that country : "The cost of living generally in India has much increased during the last few years, especially in the larger towns. Rents are abnormal—in Bombay, for instance, the monthly rent of a small flat is from 200 rupees. The minimum salary on which a married man can make ends meet is 550 rupees a month, and no unmarried man should come out on less than 400 rupees."

Thames-Side, *temp.* James I.

Mr. Culling Gaze writes with reference to the review of his book, *On and Along the Thames, James I.*, in the last number of the JOURNAL :—"Mr. Walter Spiers' remarks about footnotes are just, perhaps, from a student's point of view. My aim was to interest the many, and I gather from my experience that the general reader dislikes footnotes, and this work would have required so many that the text would have been nearly smothered. I purposely avoided this by referring to my authority in the text as often as possible, and for any studious reader desiring to read deeper into the period I have given a full list of works consulted. It should also be remembered that this is only a section of a comprehensive history of the Thames and its shores ; and I tried to make this clear in the Preface. Regarding Sir Philip Herbert, mentioned on page 129, he, the following year (1605), was created Earl of Montgomery (p. 131), and as there was already at the time a very prominent Earl of Pembroke, it would have been confusing to mix them."

THE EXAMINATIONS.

The Final : Alternative Problems in Design.

The Board of Architectural Education have approved the designs submitted as Testimonies of Study under the new regulations by the undermentioned Students :—

Subject VII.—Design for a Village Inn.

W. R. Davison.
B. Donaldson.
A. E. Lowes.
James E. Marchinton.
C. Medley.

Subject VIII.—Design for a Gatehouse to a College.

P. J. Adams.
G. Bennett.
J. W. Bull.
J. O. Cheadle.
H. T. Cooksey.
A. L. Freaker.
W. W. Locke.
R. M. Love.
A. E. Lowes.
J. Moore.
A. Nisbet.
E. B. Norris.
A. J. Sparrow.
J. O. Thompson.
W. C. Young.

Subject VIII.—Design for Carriage Entrance to Hotel.

F. A. Addey.
C. O. Ap-Gruffydd.
H. Bagenal.
Philip D. Bennett.
R. Brain.
A. S. Burnett.
E. R. F. Cole.
E. C. Davies.
W. R. Davison.
H. Dicksee.
L. Foster.
J. C. Fowell.
W. Friskin.
W. Griffiths.
H. W. Hallas.
L. S. Henshall.
A. F. Hooper.
A. F. Kaltenbach.
J. E. Lutyens.
J. MacGregor.
H. L. MacMillan.
E. A. L. Martyn.
H. C. Mason.
B. Newboult
R. H. Philp.
C. J. Ripley.
A. R. Shipley.
A. E. Stott.
H. J. Tebbutt.
R. S. Wallace.
R. A. Walter.
B. N. Weeks.
F. Williamson.
R. S. Wilshire.
J. F. Wilson.

ARCHITECTURAL EDUCATION.

THERE is at the present time a serious need for full and open discussion on the subject of Architectural Education, and to this Mr. H. C. Corlette, in his article on Education and Tradition in Architecture, which appeared in the JOURNAL for 31st May 1913, has made an extremely useful contribution. Articles on the subject appear from time to time in our technical journals, some full of sound reasoning, others, perhaps, loaded with fallacies and misunderstandings, but all apparently more or less ignored by the general body of architects. A number of our leading architects are giving up a considerable amount of time to the subject, but, while we see some of the results of their deliberations, the arguments on which these results are based rarely pass the doors of the committee room.

Occasionally is heard the cry that something is wrong, and some desperate effort is made to put it right, but some of us have busy offices and are quite satisfied with the existing state of things, while most of the others are busily engaged in the effort to get busy offices. Almost all, in fact, are so absorbed in the everyday affairs of life that they have little time, and perhaps less inclination, for philosophic thought about present-day tendencies in architecture and architectural education. At such a time Mr. Corlette's stimulating article is particularly welcome.

Mr. Corlette pleads for a climax to our system of architectural education, and one sincerely hopes that the R.A. School will gradually be recognised as occupying this important position. For such a school to be satisfactory, its entrance examination should be about on the level of the R.I.B.A. Final Examination in technical subjects, and a high standard of non-technical education should also be required. The school, in fact, should be one which would attract students who have obtained a Degree or Diploma at one of the University Schools of Architecture, and who have passed the R.I.B.A. Final.

Mr. Corlette refers to the Board of Architectural Education as a possible link connecting the various schools. As a link this Board needs strengthening. This could easily be done, to the advantage, I firmly believe, of all concerned, by making the head of each recognised school a full member of the Board and by reintroducing the old system of sending Visitors from the Board to the schools. At the same time the Board might well relax the present condition for exemption—that the external examiner shall not be a Professor of Architecture—which is rather a remarkable proposition to put before a university.

Mr. Corlette rightly attaches considerable importance to the study of the Principles of Architecture. The inclusion of this subject in the R.I.B.A. Final Examination was surely one of the finest educational moves made by the Institute. It was abandoned recently. In my work at Sheffield I find this subject one of the most important in the curriculum.

I am convinced, too, that the importance of studying "old buildings before trying to design new ones" cannot be over-estimated. Some years ago Vacation Courses were instituted here, and attendance at a certain number of them was made compulsory for candidates for our Certificate and Diploma. In this way our students must spend from eight to twenty-two weeks studying buildings under proper guidance in such places as Oxford, Cambridge, London, Lincoln, Stamford, and Bath.

There is also much truth in Mr. Corlette's statement that "we try too soon to produce without first storing our minds with the raw materials of production." There is a tendency nowadays to measure the value of a scheme of architectural education by the shortness of the time which elapses between the starting of the course by a schoolboy and his completion of a "design" for some vast building. To what extent the student understands the planning and construction of the building, or its suitability to its purpose and environment, seems of little moment. If, on the other hand, one endeavours to build up a scheme of architectural education in which due importance is attached to each essential subject, while progress may be slower, it is more sure and more real.

Mr. Corlette also deals with the importance of studying complete buildings, and here I imagine most of those interested in architectural education will agree with him. The old notion, for instance, of drawing examples of the "orders" as though they were geometrical patterns is gradually giving way to the consideration of the "orders" as parts of buildings, buildings used for definite purposes and in a definite environment. "Let us not blind ourselves to the great principles which may be studied in every traditional school." This surely indicates the proper approach to the study of the history of architecture. It is not fashionable nowadays to study mediæval work, but we cannot

afford to ignore the lessons which may be learnt from it. It is perhaps worth noting that in studying the architecture of the past we should observe not only what was well done, but also what errors should be avoided. Pope's satires on some of the mistakes of the English Renaissance are repeated in almost every book which deals with that period in the history of architecture. Their soundness is not denied, but far too little attention seems to be paid to them, and we continue to make the same mistakes.

I have referred to the need for full discussion on the subject of architectural education, and I would particularly plead for this with regard to specialisation and non-technical education. The Institute Examinations are now highly specialised, and specialised in a manner which seems to me to bear no proper relation to any system of specialisation which ought to obtain in the practice of architecture. I feel sure also that we have not realised the importance of non-technical education to the extent to which it is realised elsewhere. In striving to obtain fine results we are spending our time and energy in the search for "short cuts." Some day we shall realise that these do not lead to the desired goal, and that, while art will remain long, the duration of life is not increased by a system of desperate sprints in early years.

W. S. PURCHON [*A.*].

Sheffield University: 5th June 1913.

Honours for Members.

At the Senate House at Cambridge last Wednesday, Dr. Donaldson, the Vice-Chancellor, presiding, honorary degrees were conferred upon the following members of the Institute:—

The degree of *LL.D.* upon Mr. J. S. Sargent, R.A. [*Hon.A.*], who, in the words of the Public Orator, "had by his genius conferred immortality upon so many of the famous men who had received the honorary degrees of the University, and among them upon that most learned of architects, Francis Penrose." Mr. Penrose's portrait here referred to was painted for the Institute, and is one of its most cherished possessions.

The degree of *Litt.D.* upon Commendatore Giacomo Boni [*Hon. Corr. M.*], Director of the Excavations of the Roman Forum.

The degree of *Litt.D.* was also conferred upon Mr. Thomas Hardy, O.M., who, fifty-one years ago, was awarded the R.I.B.A. Silver Medal for an Essay on "The Application of Timber Work in England, constructively and artistically, from the year 1400 to the present time," submitted under the motto "Labour, Observation, Thought." "An essay," reported the judges, "showing considerable care and labour, but without any particular research into the scientific and statistical portion of the subject."

Dr. John J. Burnet, A.R.S.A. [*F.*], has received the distinguished honour of election as Corresponding Member of the Institute of France.

MINUTES. XV.

At the Fifteenth General Meeting (Business) of the Session 1912–13, held Monday, 9th June 1913, at 8 p.m.—Present: Mr. Reginald Blomfield, A.R.A., *President*, in the Chair; 19 Fellows (including 8 members of the Council), 16 Associates (including 2 members of the Council), and 1 Licentiate—the Minutes of the Meeting held 26th May 1913, having been printed in the JOURNAL, were taken as read and signed as correct.

Kenneth Dalgleish [*A.*], attending for the first time since his election, was formally admitted by the President.

Mr. E. Guy Dawber, *Vice-President*, announced the receipt of a number of books presented to the Library, and a cordial vote of thanks was passed to the donors.

The Secretary read the Reports of the Scrutineers giving the results of the Annual Elections as follows:—

To the Chairman of the General Business Meeting,
Monday, 9th June 1913,—

The Scrutineers appointed to count the votes for the Election of the Council and Standing Committees for the Session 1913–14 beg to report that 668 envelopes were received—259 from Fellows, 404 from Associates, and 5 from Hon. Associates. The result of the election is as follows:—

The following being unopposed are all duly elected:

PRESIDENT.—Reginald Blomfield, A.R.A. (unopposed).

PAST PRESIDENTS.—Thomas Edward Collcutt; Leonard Stokes (unopposed).

VICE-PRESIDENTS.—Alfred William Stephens Cross; George Hubbard; Henry Vaughan Lanchester; Ernest Newton (unopposed).

HON. SECRETARY.—Edward Guy Dawber (unopposed).

(*Signed*) C. H. BRODIE, *Chairman of Scrutineers.*

REPRESENTATIVES OF ALLIED SOCIETIES.—The following being unopposed are all duly elected:—John Brooke, Manchester; G. Hastwell Grayson, Liverpool; Arthur H. Hind, Leicester; William Milburn, Newcastle; Albert E. Murray, Dublin; George H. Oatley, Bristol; Alexander N. Paterson, Glasgow; Ernest E. R. Sutton, Nottingham; A. F. Watson, Sheffield (unopposed).

REPRESENTATIVE OF THE ARCHITECTURAL ASSOCIATION. William Curtis Green (unopposed).

HONORARY AUDITORS.—John Hudson; William Henry Burt (unopposed).

(*Signed*) C. H. BRODIE, *Chairman of Scrutineers.*

MEMBERS OF COUNCIL.—*Fellows.—Elected*: H. T. Hare, 491 votes; G. C. Horsley, 478; Walter Cave, 448; H. D. Searles-Wood, 446; T. E. Cooper, 444; Wm. Woodward, 420; Arthur Keen, 399; E. A. Rickards, 397; W. J. Tapper, 395; E. W. Wimperis, 386; S. Perks, 386; C. S. Peach, 384; C. H. B. Quennell, 384; S. Warwick, 377; H. P. Adams, 358; W. A. Forsyth, 357; H. P. Burke Downing, 353; W. H. White, 345.

Not elected: A. E. Munby, 328 votes; H. W. Wills, 325; C. H. Reilly, 316; H. Chatfeild Clarke, 301; F. R. Farrow, 272; J. Dixon Butler, 260; G. Hornblower, 251; S. P. Pick, 249; A. W. Brewill, 228; E. Greenop, 217.

666 papers were received, of which 13 were invalid.

(*Signed*) COURTENAY M. CRICKMER,
SYDNEY J. TATCHELL,
A. G. R. MACKENZIE,
PAGET L. BAXTER,
MAURICE S. ADAMS,
HAROLD I. MERRIMAN,
Scrutineers.

ASSOCIATE-MEMBERS OF COUNCIL.—*Elected*: R. Atkinson, 475 votes; S. K. Greenslade, 469; E. S. Hall, 361; E. Gunn, 341; G. L. Elkington, 283; K. Gammell, 279.

Not elected: W. R. Davidge, 275 votes; R. J.

Angel, 261; A. W. Papworth, 256; H. Shepherd, 199; C. A. L. Sutton, 166.

651 papers were received, of which 11 were invalid.

(*Signed*) GEORGE O. SCORER, SIDNEY J. EDWARDS, } *Scrutineers.*

ART STANDING COMMITTEE.—*Fellows.—Elected*: E. Guy Dawber, 537 votes; Halsey Ricardo, 515; J. A. Gotch, 497; H. V. Lanchester, 476; W. R. Lethaby, 476; Gerald Horsley, 455; Henry T. Hare, 453; Walter Tapper, 352; W. A. Forsyth, 350; H. H. Statham, 348.

Not elected: H. Burke Downing, 343 votes; C. H. B. Quennell, 301; Arthur Stratton, 280; C. Wontner Smith, 245; Mowbray Green, 235.

Associates. — Elected: Robert Atkinson, 550 votes; Sydney Greenslade, 530; Needham Wilson, 492; M. J. Dawson, 429; A. Wyatt Papworth, 420; P. E. Webb, 409.

Not elected: P. W. Lovell, 395 votes.

632 papers were received, of which 3 were invalid.

(*Signed*) GRANVILLE A. STREATFEILD, PERCY P. COTTON, REGINALD H. SPALDING, WILLIAM BURT, } *Scrutineers.*

LITERATURE STANDING COMMITTEE.—The following being unopposed are all duly elected:—

Fellows:—David Theodore Fyfe; David Barclay Niven; G. H. Fellowes Prynne; Harry Sirr; R. Phené Spiers; Charles Sydney Spooner; C. Harrison Townsend; Francis William Troup; Edward P. Warren; Paul Waterhouse (unopposed).

Associates:—Martin Shaw Briggs; Walter Millard; William Godfrey Newton; Horatio Porter; Charles Edward Sayer; William Henry Ward (unopposed).

(*Signed*) C. H. BRODIE, *Chairman of Scrutineers.*

PRACTICE STANDING COMMITTEE.—*Fellows.—Elected*: H. D. Searles-Wood, 472 votes; W. Woodward, 446; Max Clarke, 433; G. Hubbard, 418; Saxon Snell, 387; Sydney Perks, 353; Matt. Garbutt, 344; W. H. White, 334; H. O. Cresswell, 282; E. Greenop, 278.

Not elected: J. Dixon Butler, 277 votes; C. E. Bateman, 263; John Hudson, 225; A. W. Moore, 216; H. A. Satchell, 216; F. T. W. Goldsmith, 155; E. R. Barrow, 125; F. W. Marks, 125; J. W. S. Burmester, 88; E. J. Gosling, 74.

Associates.—Elected: H. W. Cubitt, 502 votes; E. Gunn, 476; C. E. Hutchinson, 460; H. Shepherd, 442; P. M. Fraser, 409; K. Gammell, 394.

Not elected: H. A. Saul, 381 votes.

616 papers were received, of which 6 were invalid.

(*Signed*) F. DARE CLAPHAM, H. CLIFFORD HOLLIS, D. CHRISTIE MAYNARD, J. GUNTON, C. H. BRODIE, } *Scrutineers.*

SCIENCE STANDING COMMITTEE.—*Fellows.—Elected*: Charles Stanley Peach, 531 votes; Bernard Dicksee, 523; Alan Edward Munby, 509; Ravenscroft Elsey Smith, 508; George Hornblower, 496; William Edward Vernon Crompton, 487; Alfred Conder, 470; Frederick Richard Farrow, 470; Robert Watson, 459; Ernest Flint, 456.

Not elected: Horace Gilbert, 444 votes.

Associates.—Elected: Robert John Angel, 390 votes; George Leonard Elkington, 361; William Robert Davidge, 356; Digby Lewis Solomon, 332; Ernest Alexander Young, 330; Charles John Marshall, 312.

Not elected: Edwin Richard Hewitt, 306 votes; John Hatton Markham, 295; Chas. Lovett Gill, 271; James Ernest Franck, 173.

619 papers were received, of which 8 were invalid.

(*Signed*) THOMAS S. BEE, J. HERBERT BELFRAGE, R. HEATH MEW, } *Scrutineers.*

The President declared the Officers, Council, and Standing Committees duly elected in accordance with the above Reports, and a hearty vote of thanks was accorded to the Scrutineers for their labours in connection with the elections.

The following candidates for membership were elected by show of hands under By-law 10:—

AS FELLOWS (15).

GAULD: William Edgar [*A.* 1895], Aberdeen.
GOSLETT: Alfred Harold [*A.* 1901].
REA: Kenneth Guscotte [*A.* 1907], Montreal.
ROSS: George Allen [*A.* 1904], Montreal.
NASH: William James [*A.* 1902], Neath.

Together with the following Licentiates who had passed the Examination qualifying for candidature as Fellows:—

BARNARD: Leonard William, Cheltenham.
BROWN: Herbert Harold, Manchester.
CROTHALL: Harry George.
GREENE: Clare Arnold Clayton, Sunderland.
HUNT: William, J.P., L.C.C.
HUNT: Edward Arthur.
LUCAS: William Louis, B.A. Cantab.
PARKER: Richard Barry, J.P.
SALMOND: David, Glasgow.
THEAKSTON: Ernest George.

AS ASSOCIATES (10).

BRAULT: Joseph Charles Gustave [*Special*], Montreal.
COPE: George Arnold [*S.* 1908].
COWLEY: Herbert Reginald, P.A.S.I. [*Special*].
DOGGART: Arthur Robert [*Special*], Montreal.
FOSTER: Francis Roland [*S.* 1898], Montreal.
HOUSTON: William Wylie [*S.* 1909], Belfast.
MARTYN: Laurence Dunmore [*S.* 1912].
TETLEY: Charles Reginald [*Special*], Montreal.
WALKER: Thomas [*Special*], Derby.
WILBY: Albert [*S.* 1907].

On the motion of Mr. Edmund Wimperis [*F.*], seconded by Mr. K. Gammell [*A.*], it was

RESOLVED, that the Board of Professional Defence be instructed forthwith to prepare a Detailed Scheme for the creation of a Fund for Mutual Aid and Advice (Legal) for members of the Institute as necessity may arise.

The proceedings then terminated, and the meeting separated at 9.30 p.m.

"The Architectural Review."—The illustrations in the June number of the *Architectural Review* include, besides a large number of smaller illustrations, a beautiful set of plates showing various views of M. Léon Ginain's charming building, the Musée Galliera, an interesting account of which and of its accomplished architect is contributed by Professor Jean Hébrard. A second set of plates illustrates some fine examples of eighteenth-century architecture in Brussels described by Mr. Patrick Abercrombie; and a third set various details of the beautiful work carried out by Sir Wm. Chambers at Carrington House, Whitehall (now, unhappily, demolished), illustrating an article on "Georgian Interior Decoration." Mr. Harry Sirr contributes an interesting record of "Eighteenth-Century Architects and Artists in Ireland," in which is noted the interesting fact that John Roberts (1712–1796), an architect of Waterford, who designed its Town Hall and other buildings, was the great-grandfather of Lord Roberts of Kandahar, Pretoria, and Waterford.

Erratum.—"Education and Tradition in Architecture" [JOURNAL, 31st May, pp. 520–523].—The author of this article, whose signature was accidentally omitted, is Mr. Hubert C. Corlette [*F.*].

REGINALD BLOMFIELD, A.R.A., F.S.A., President R.I.B.A.
Royal Gold Medallist 1913.